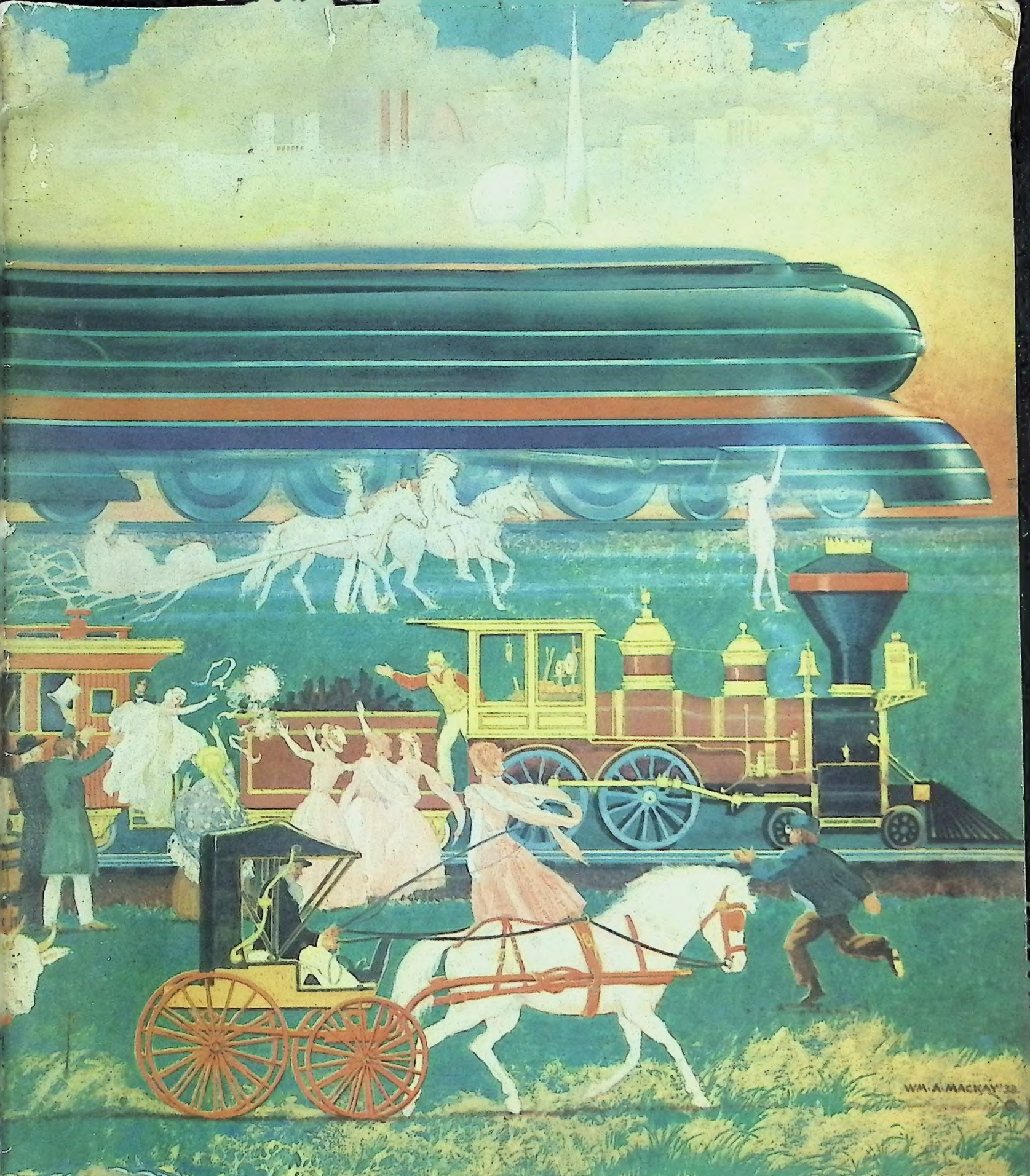
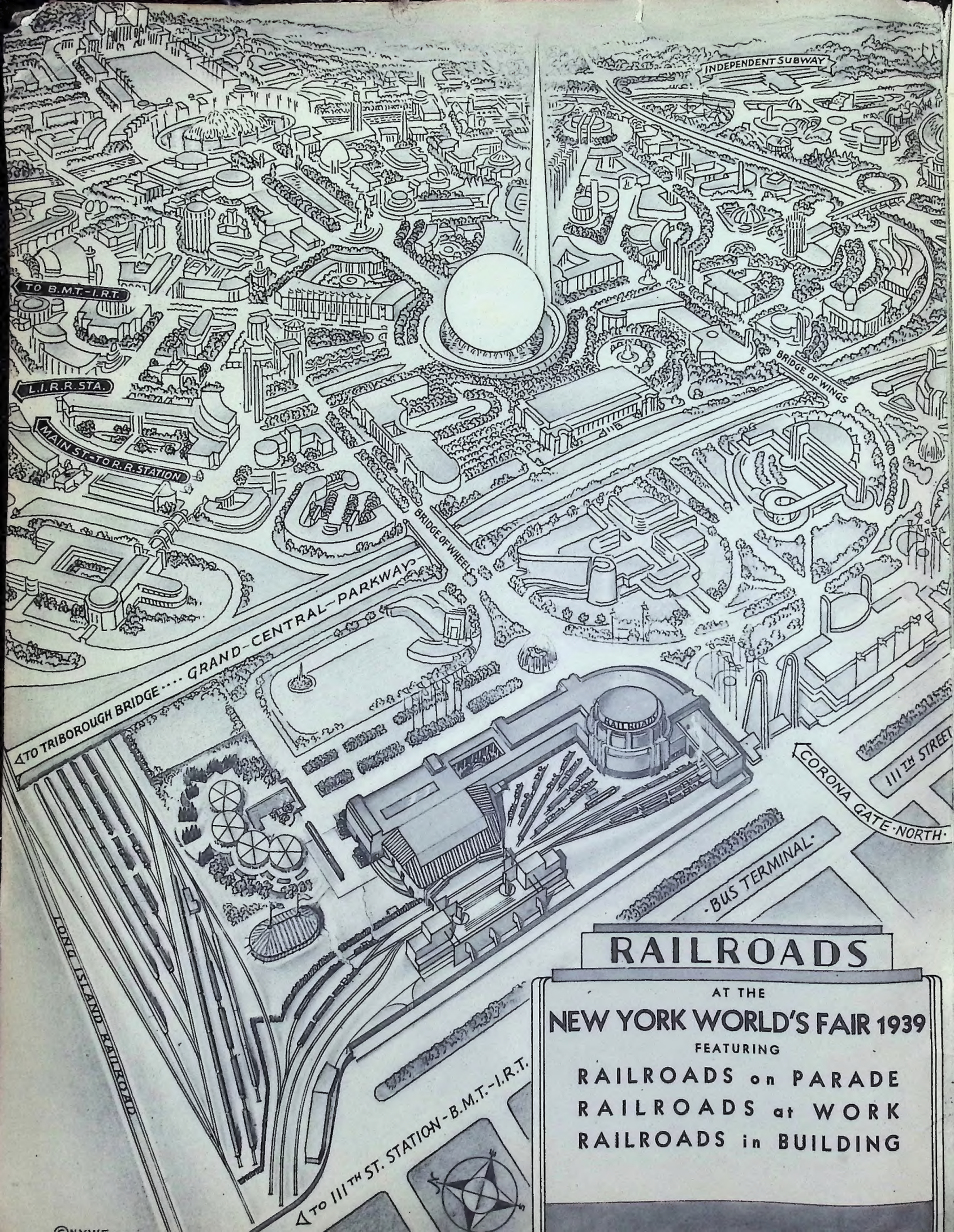


RAILROADS·ON·PARADE


INDEPENDENT SUBWAY
TO B.M.T.-I.R.T.
L.I.R.R.STA.
MAIN ST.-TO L.I.R.R. STATION
BRIDGE OF WINGS
BRIDGE OF WHEELS
GRAND CENTRAL PARKWAY
TO TRIBOROUGH BRIDGE
111TH STREET
CORONA GATE-NORTH
BUS TERMINAL
LONG ISLAND RAILROAD
TO 111TH ST. STATION-B.M.T.-I.R.T.
RAILROADS
AT THE
NEW YORK WORLD'S FAIR 1939
FEATURING
RAILROADS on PARADE
RAILROADS at WORK
RAILROADS in BUILDING

BOOK of the PAGEANT

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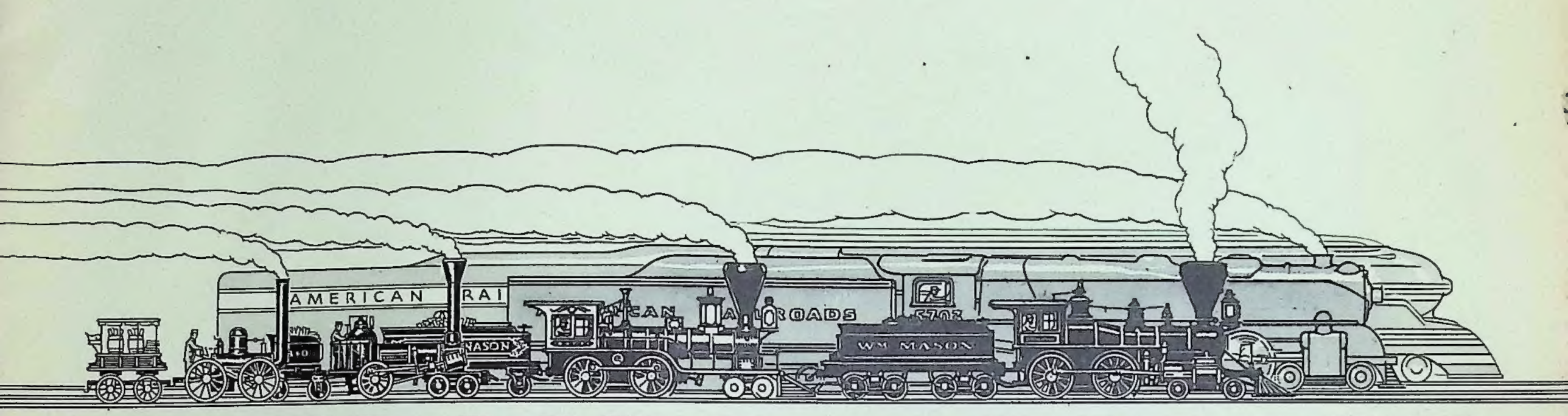

RAILROADS ON PARADE

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PRESENTED AT THE

NEW YORK WORLD'S FAIR 1939

to do full tribute to

THE AMERICAN RAILROAD

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Photograph by David V. Hyde

THE RAILROAD BUILDING WITH THE FOUNTAIN, "EUROPA," IN THE FOREGROUND

RAILROADS ON PARADE

RAILROADS ON PARADE records the magnificent progress of rail transport in America for the past 110 years. It begins with the first efforts of men who, inspired with bold vision and foresight, worked to achieve and it leads to a glowing picture of railroad operation in the United States of 1939. To fashion this picture so that it may tell its story briefly has been the aim and ambition of its creator. The effort has been to condense, to epitomize, by a series of stage pictures, with adequate narration and incidental music, to create a sharp impression of this outstanding example of man's achievement in America. . . . Into every corner of our social and economic existence, the railroad is tightly interwoven. It is the backbone of the country, no, even more, it is its veritable lifeblood. In its 250,000 miles of steel veins it flows to every far corner of a far-flung land, it binds in its living, throbbing embrace city and town and village, the open country, the forest, the mine, the forge, the factory, and the sea. It is indeed the nation's lifeblood, the great arm not only of its industry but of its military defense. If it were to die, then the nation would die.

This is the saga of the American railroad.

RAILROADS ON PARADE begins at the beginning. . . . At the outset of the last century men on both sides of the Atlantic were cudgeling their minds as to the best way to conquer land by transport. The sea had been comparatively easy. And so were the great estuaries and rivers that led into it. Man came to navigation, to ships both large and small, whole centuries ago. But land was quite another matter. Man's activities were centered, almost entirely, upon the land, and there was much of it, and some of it was rough and steep and hard to conquer. Man's roads, where they led, were of necessity also rough and steep, and horses and carts and wagons and coaches made slow progress over the most of them.

Then came the railroad.

As a matter of recorded fact, the railroad came, not one, but three centuries ago when man fashioned parallel lines of rail; of wood or of iron. This began in England where crude railroads, whose motive power was horses, began hauling, for short distances, the products of the mines and other heavy industry. . . . The earliest rail transport efforts in the United States were of the same sort. In Pennsylvania and in Massachusetts there were experiments of this sort, chiefly industrial and most of them short-lived.

A floating log, man's bark became.
From it there grew, a brave canoe
Canoe to ship,
Full-rigged ship
Heading her sail against the wind,
Defying storm and braving gale
Slow-motioned majesty.
Monarch of waters, yet estopped of land
—land, the constant barrier of man.

* * *

Then man fashioned this curious device—
The wheel.
And long ere Tumult drove his wheeled car
Straight up the hard white road
This thing, engendered of man's dreams
To ease his burden, slack his load
Conquered space, kept even pace with his ambitions and overcame the stiff barriers of land.

☆

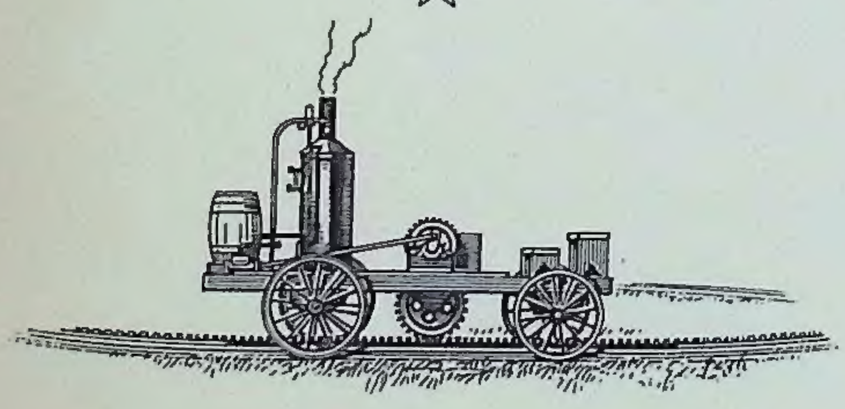
Do you think that progress will be swayed
By the tea-kettle that this man has made?

The Iron Horse?

Precisely so.
Do you think that he will go?

Go and go—still further go.
His spinning wheels, like nimble heels,
Take to the road like one possessed
Of Fury in his soul.
Fire flames his energies
His measured heartbeats quicken as he goes
He knows but naught of sweet repose.
His power, the power of fire.
His strength, the strength that does not tire.
This is his goal.

☆



Here is a brave beginning:
A tiny engine, builded in Hoboken Town
by one John Stevens,
To sweep his way around a tiny track
Emboldened pioneer is he.

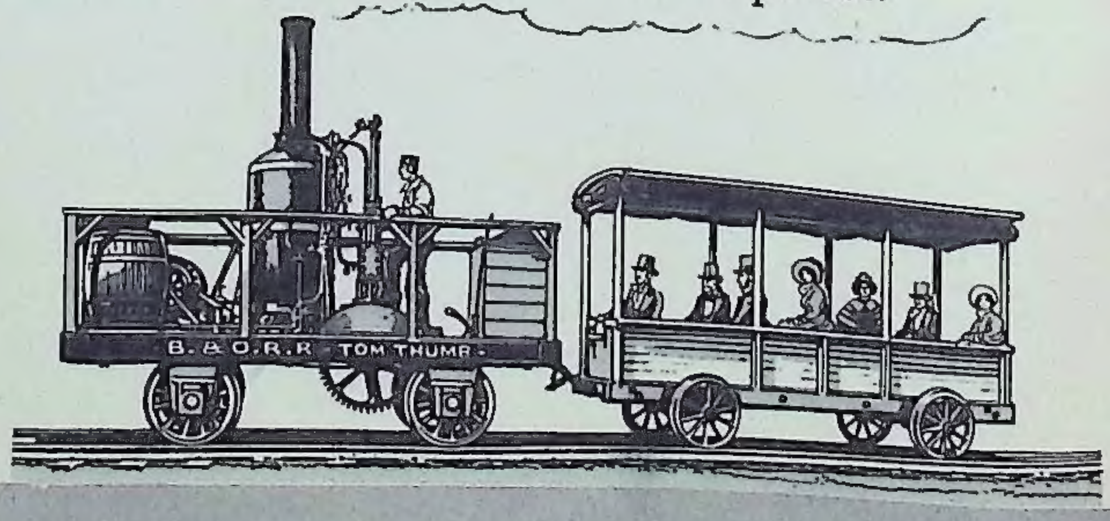
It was the locomotive that brought the railroad into its own.

To Richard Trevithick, an Englishman, seems to be due the credit for having taken James Watts' steam engine and having first successfully applied it to rail transport—in 1804. But the Trevithick engine was crude and awkward, and it established no real place for itself in rail progress.

It was twenty-one years after Trevithick before a better steam locomotive for the rails was devised. This was George Stephenson's *Locomotion*, and it went to work on the Stockton and Darlington Railway and gave a fairly good account of itself. . . . It was this same George Stephenson who, four years later (1829), brought forth for the new Liverpool and Manchester Railway the famous *Rocket*, today generally recognized as the first really successful steam locomotive in the world.

Railroad matters began to move rapidly in the United States at the same time. The resourceful John Stevens of Hoboken laid down a tiny circular track in his garden and ran a small locomotive around it.

The men who had harbored the idea of operating railroads by horse power in as far-flung a continent as North America were soon convinced of the folly of such an idea. A few hardy souls found their way across the Atlantic to see what was being done in England. An ingenious and resourceful merchant of New York—one Peter Cooper—who had large property investments in Baltimore, was distressed at the efforts of the merchants of that town to operate their new railroad to the distant Ohio by horses. He went down there, and in the fall of 1829 he fabricated a tiny locomotive with an upright boiler and rifle barrels for its flues, named it the *Tom Thumb* and operated it so successfully that the directors of the newly born Baltimore and Ohio abandoned forever the idea of horses as motive power.



TOM THUMB

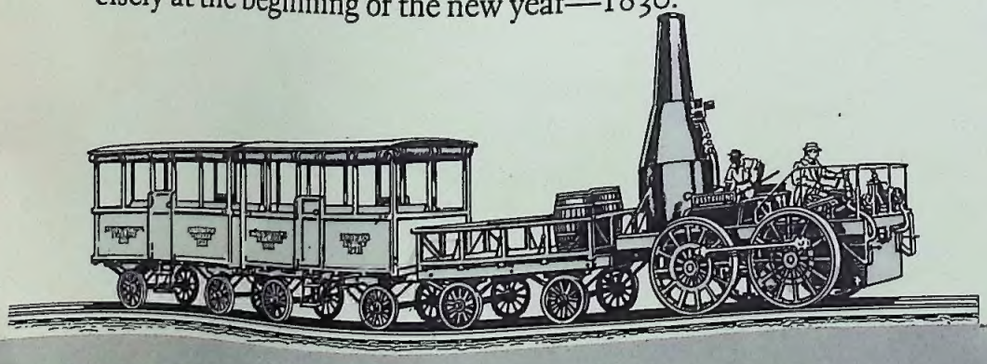
1829

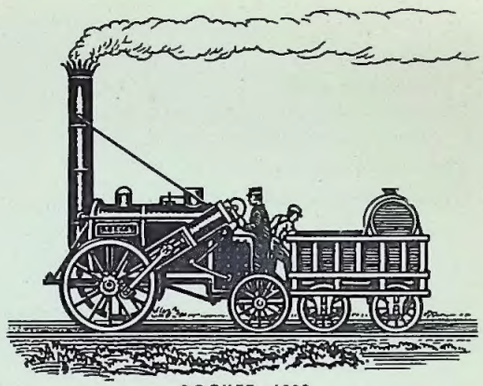
But even before the diminutive *Tom Thumb* first excited the derision and then provoked the enthusiasm of early Baltimoreans, a more pretentious locomotive was taking to the rails up in the hills of Northeastern Pennsylvania. This engine was the *Stourbridge Lion*, which Horatio Allen, who had gone over to England for the Delaware and Hudson Canal Company, brought back to the United States. Foster, Rastrick and Company had builded the *Lion*, and, once it had arrived by sailing ship in the port of New York, it was brought up the Hudson to Kingston and then over the still-new canal to Honesdale, under the shadow of Moosic Mountain, the canal's inner terminal and the point to which a "gravity railroad" brought the precious anthracite from the other side of the mountain.

You will see this scene in RAILROADS ON PARADE . . . the *Stourbridge Lion* being hauled in to the canal terminal—rather ignominiously by oxen—and then, surrounded by a crowd, Horatio Allen triumphantly driving it off—under its own steam. That was the eighth day of August, 1829, and, in serious fact, it marked the real beginning of the railroad in the United States.

From such a beginning the new idea spread rapidly. A railroad fervor seized the land, and, while little was really known of this new thing, the Iron Horse, American inventive ingenuity quickly stirred itself toward his perfection.

They were building railroads inland now—not only from Boston and Philadelphia and Baltimore but from Albany and from Charleston. For this last—the South Carolina Railroad—was fabricated the first American-built locomotive, the *Best Friend of Charleston*. Built in the old West Point Foundry in the City of New York, the *Best Friend* was shipped south by schooner late in the fall of 1829, to go into service almost precisely at the beginning of the new year—1830.

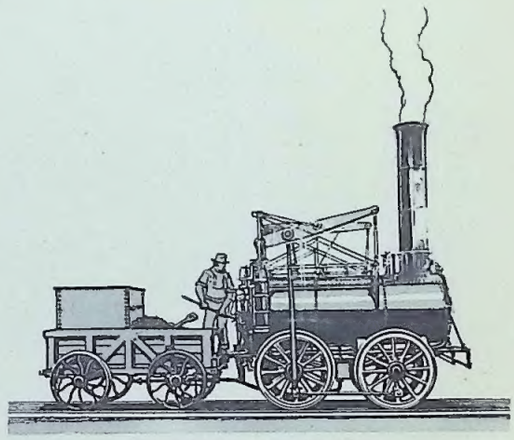




ROCKET—1829

Here is another—English born,
Rocket *is his name,*
Lasting is his fame,
George Stephenson hath builded him.

First of their kind,
Leaders of a long line,
Their wheels make progress down the years.
Now is the railroad truly born.



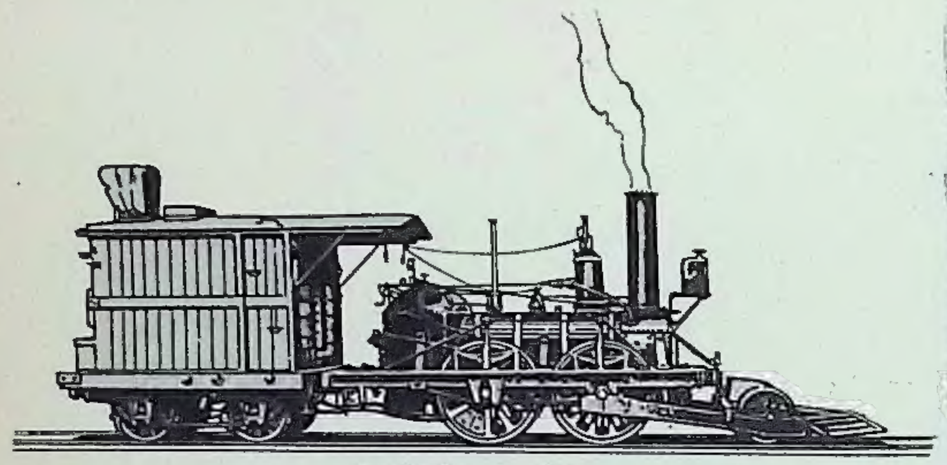
STOURBRIDGE LION—1829

"Today I have seen history made and a new era in the life of this young land begun."

PHILIP HONE, *Mayor of New York at Honesdale, 1829.*

☆

BEST FRIEND OF CHARLESTON—1830



JOHN BULL—1831

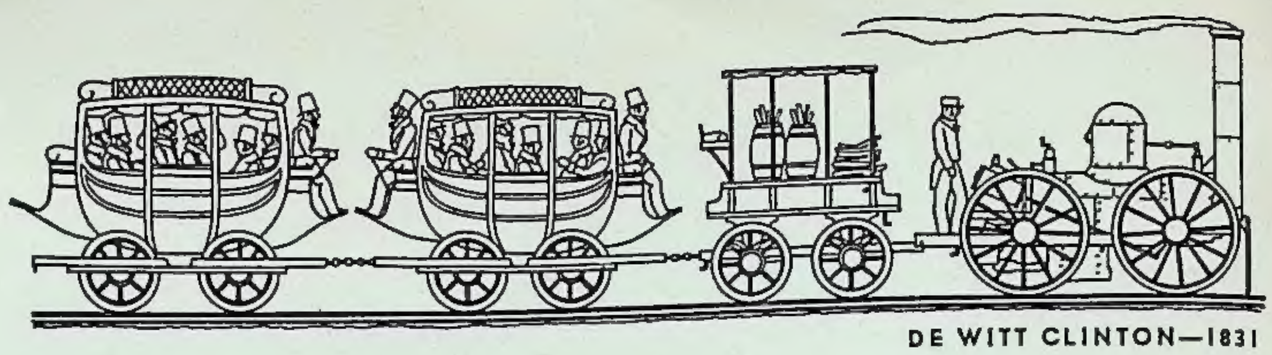
In The Rotunda *nearby, one may find the* John Bull, *imported from England in 1831 and successfully used by the Camden and Amboy Railroad. Its resting place now ordinarily is the Smithsonian Institution at Washington, D. C.*

BALTIMORE SCENE—1830

"Mind you, gentlemen, I am not saying that this is a practical locomotive. It's too small. I made it myself; from odds and ends in my shops. Rifle barrels are the flues for its boiler. What I wish to show you is that a steam locomotive is entirely practicable and that soon horses will be entirely gone from our railroads. . . ."

—Alderman Peter Cooper, speaking of his Tom Thumb *to the citizens of Baltimore.*

ATLANTIC—1832



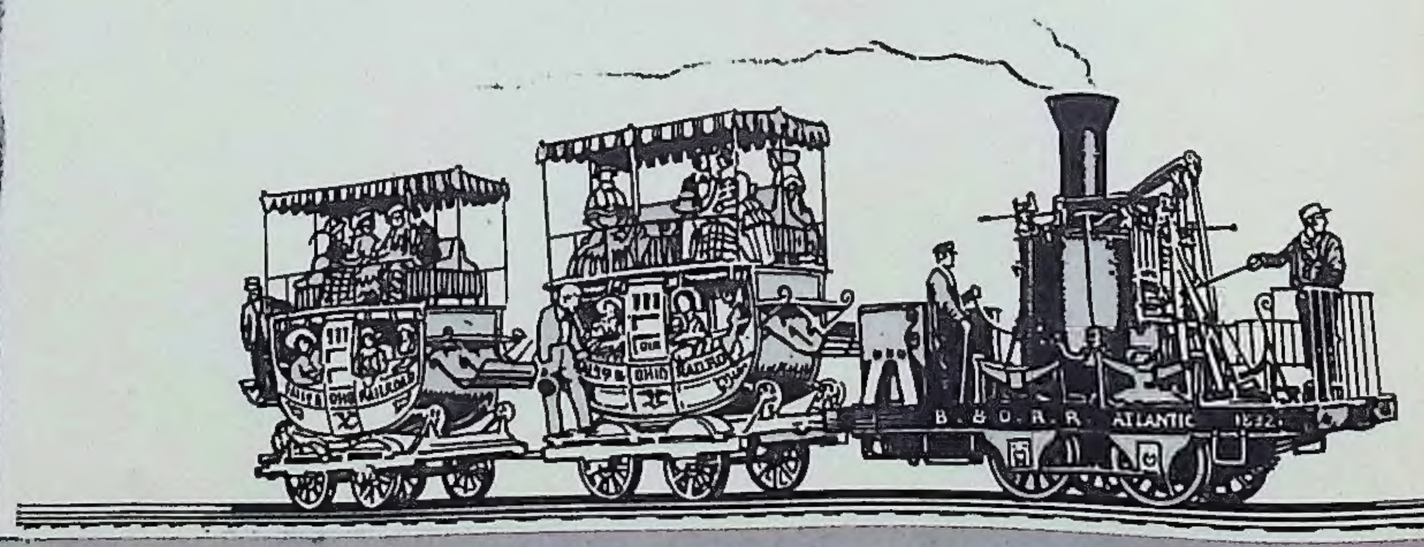
DE WITT CLINTON—1831

Here comes then the march of the early locomotives across the great stage of RAILROADS ON PARADE. The *Best Friend of Charleston* is followed by the *DeWitt Clinton*, another West Point creation just put into service in 1831 on the erstwhile Mohawk and Hudson Railroad, connecting Albany and Schenectady (now the New York Central). The *Clinton* hauls a small train, its cars after the fashion of the stagecoaches of the period, but with flanged wheels the better to adhere to the rails. . . . And then two interesting early Baltimore locomotives—the *Atlantic* (the original engine, builded in 1832 and also propelling a small train of stagecoach cars) and the *William Galloway*, a faithful replica of the *Lafayette*, the first long-boilered engine to be builded (1837) for the Baltimore and Ohio Railroad. It hauls a train of freight wagons of the period.

Here is another march.

The time is somewhere in the 'forties or the 'fifties—the place, almost anywhere west of the Missouri River. It is the Overland Trail, that poorly worked road, or series of roads, that once led from the western ends of the railroad at St. Joseph or Council Bluffs through to California and to Oregon.

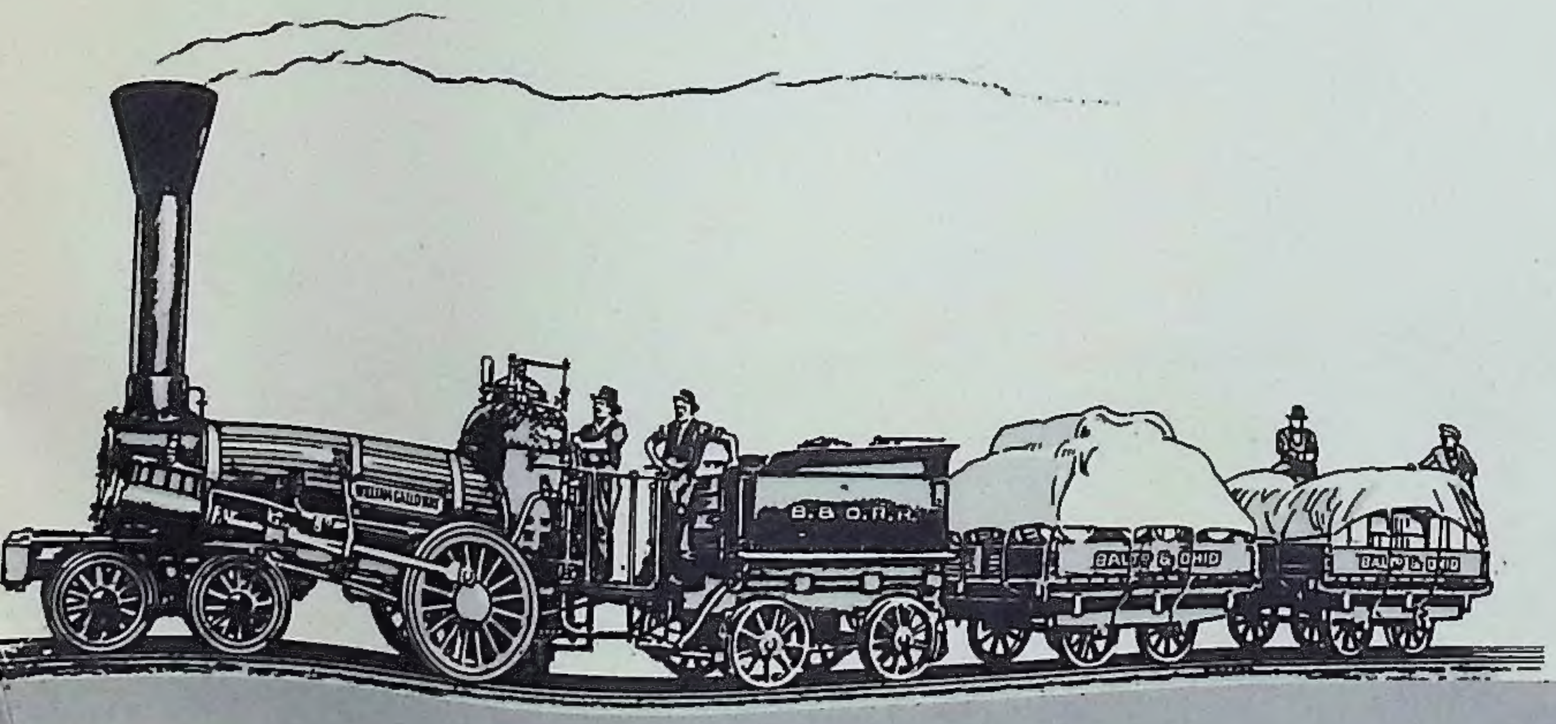
We see the pioneers preceding the railroad into the little known terrain, enduring untold hardships and privations as they seek a new land, a new opportunity to achieve a home and fortune. . . . . The discovery of gold near Sacramento has proved a very great spur. The Overland Trail is a much peopled road, and its route is marked by the skeletons of work animals who dropped in their tracks and by tiny graves along the way.

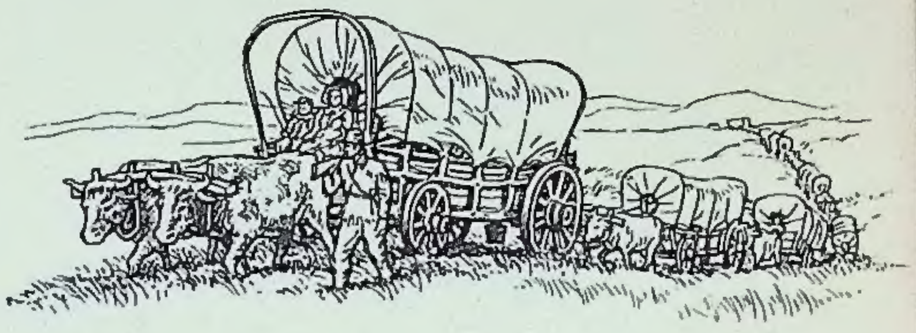


But the railroad was not to lag far behind. Not forever was it to remain at the east bank of the Missouri. Back in Washington powerful influences were at work to build a railroad that would form a connecting link all the way across the United States from the Atlantic to the Pacific. Known by various names, the Pacific railroad had been dreamed by long-visioned men ever since 1838.... The vast distances, the tremendous physical obstacles to be overcome, the huge cost of the enterprise caused it to be delayed—almost interminably. But the interest in the plan was unflagging. In the late 'fifties, the Federal government completed a series of surveys for possible routes across the central and the northern and the southern states and territories of the West.

It was the Civil War that stirred this dream into a definite concept.... California and Oregon seemed to be so very far away from the Atlantic seaboard and the central portion of the United States. What if it should come to pass that they might drift away, as the Southern States were drifting? Suppose that the United States were not to be so united after all? That prospect was both disheartening and alarming.

It was one of the earliest problems that faced Abraham Lincoln when he first was inaugurated as President in 1861. Two years earlier he had met Grenville M. Dodge at Council Bluffs, and together they had discussed the Pacific railroad . . . that great concept was no mere dream to Dodge. He had spent months in going over the most easterly reaches of the terrain.... On the slightest encouragement he now was ready to go ahead with the project. But just then war came upon the land, and all else was forgotten.





'Tis the Overland Trail
Toward the Western sun
That stretches its weary way.
The road rides slow,
The road rides hard,
For many a dreary day.

The goal is the far Pacific shore,
California and Oregon.
Three thousand miles or more
They struggle on—and on—and on.
'Tis Westward Ho again,
Mountain and desert, unending plain.

. . . From the lately acquired Spanish province of California there has come the whispering of a single word—gold—that has set an entire land aflame. No longer shall the Missouri be regarded as the western limit of our growth. There is a new land far away, close to the rim of the western sea. And this new land is the land of gold. . . .

The railroad does not, as yet, reach California.

Not now—nor for a long time to come. The Iron Horse still pauses at the rim of the Missouri.

The railroad will yet touch the Pacific.

The railroad will reach there yet. Already there is much agitation for a line all the way across the continent.

WILLIAM GALLOWAY—1837

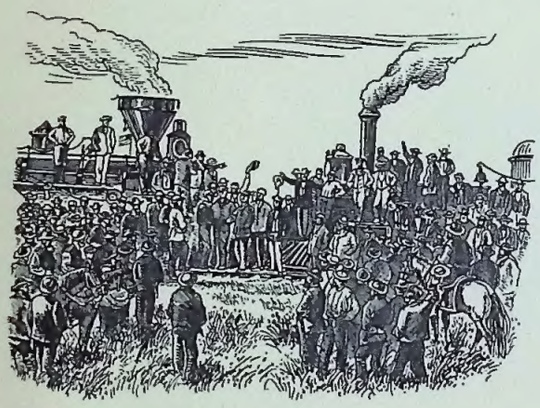
☆

See, Lincoln walks alone.

No, not alone. Faith leads—and Courage is his companion.

☆

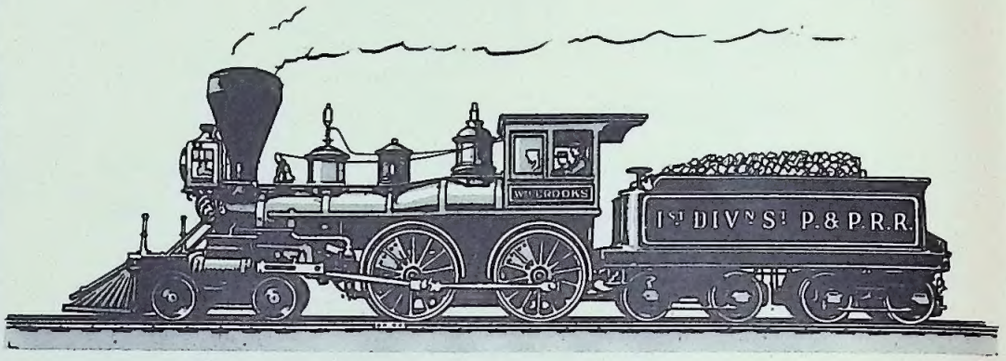
The locomotive which hauls the train on which Lincoln arrives in New York is the historic William Crooks, *the first engine owned by James J. Hill, and loaned to* Railroads on Parade *through the courtesy of the Great Northern Railway, its present owner.*



What was it that the engines said,
Pilots touching, head to head.
Facing on the single track,
Half a world behind each back?

—Bret Harte

In RAILROADS ON PARADE one sees Lincoln passing through New York in February, 1861, on his way to his first inauguration at Washington. He has arrived on the Hudson River Railroad at the Old Thirtieth Street Station, and, after a night in the nation's metropolis, he will continue his journey again—crossing the historic Cortlandt Street Ferry to Jersey City where he will board the cars of the United Railroad of New Jersey (now the Pennsylvania Railroad) en route to the national capital.



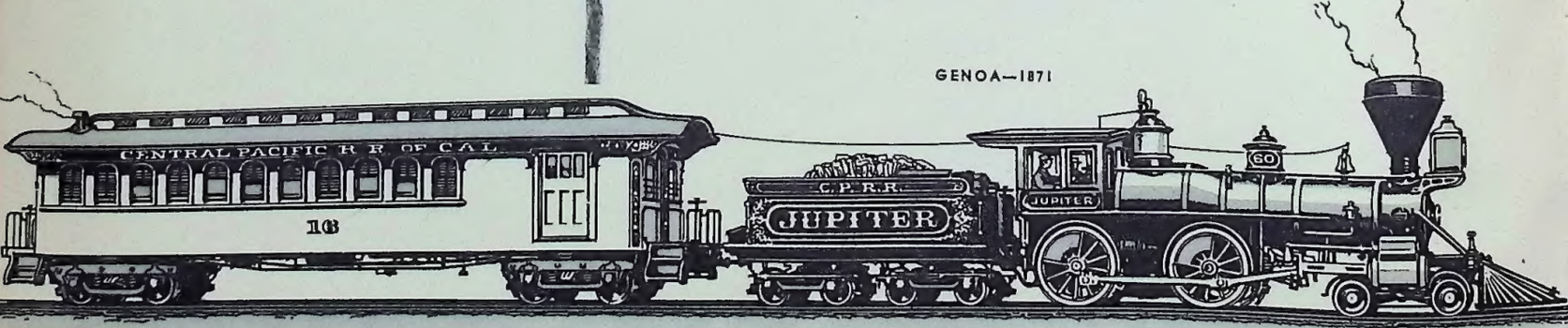
WILLIAM CROOKS—1861

The author has taken a slight dramatic license and has had Lincoln meet General Grenville M. Dodge at the Thirtieth Street Station in New York. They discuss the project so close to both their hearts—that magnificent rail conception which Lincoln is to make possible by a stroke of the pen in the midsummer of 1863.

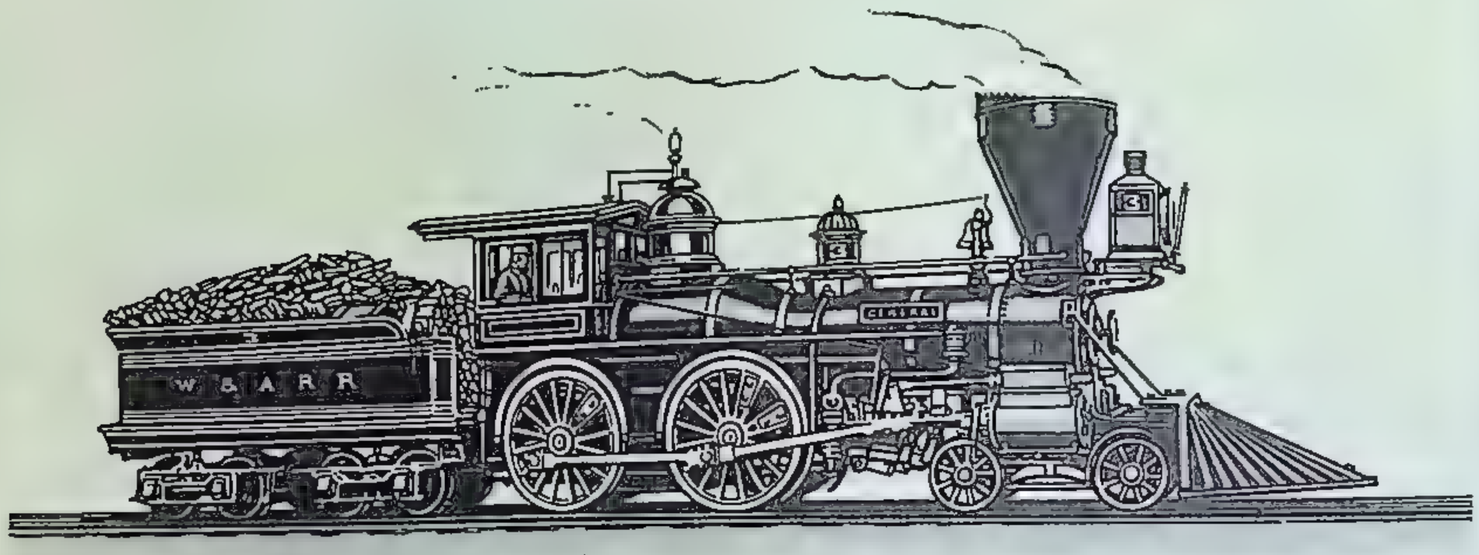
And then—six brief years of achievement—the completion of the Pacific railroad.

The driving of the Golden Spike at Promontory Point, Utah May 10, 1869, is one of the epic moments of our history.

GENOA—1871

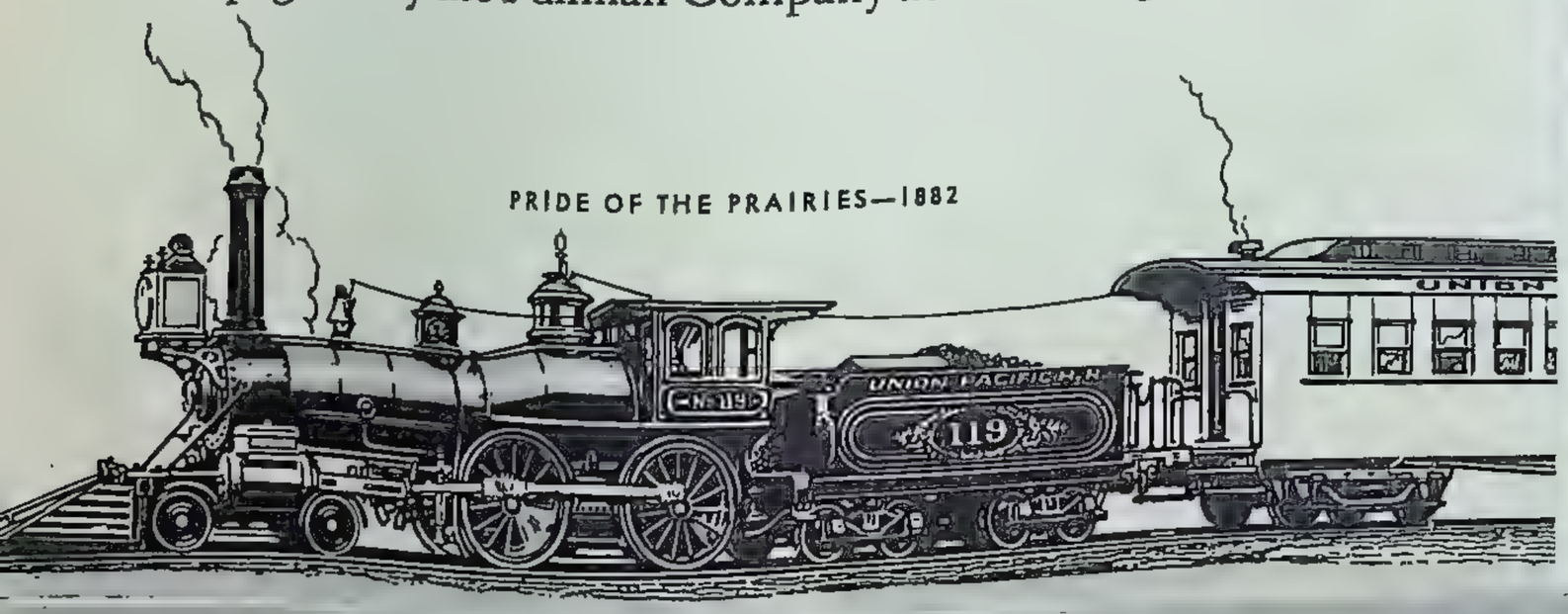


For four years men had taken upon themselves the completion of the Pacific railroad and toiled unceasingly toward the completion of the project—General Dodge and the Casements building the Union Pacific from Council Bluffs toward the West; and the famous "Big Four" of California—Leland Stanford, Charles Crocker, Mark Hopkins, and Collis P. Huntington — building their beloved Central Pacific (now Southern Pacific) up over the tremendous heights of the Sierras and across the desert to the meeting point of the two lines in Utah. . . . The joining of the two lines was made an occasion of national rejoicing. It was to be a dozen years more before there was another transcontinental railroad.



GENERAL—1855

So moves RAILROADS ON PARADE. The action changes a bit—there is shown now the sharp contrast between the railroad of yesterday and the railroad of today. . . . One sees passengers of the 'sixties riding in a stuffy and uncomfortable day coach of the period which contrasts oddly with the superb steel coaches of the American railroads of this day. For the transcontinental rider of the present day there is shown an ingenious Pullman, quite unlike any car ever before constructed, built especially for this pageant by the Pullman Company at its Chicago shops.



PRIDE OF THE PRAIRIES—1882

PEPPERSAUCE—1869

☆

A sister engine to the William Crooks *is the even more historic* General *of the one-time Western and Atlantic Railroad, which also stands in the nearby* Yard. *It came to fame in 1862 in the famous Civil War episode of the Andrews Raiders in Northern Georgia. It is loaned through the courtesy of the Nashville, Chattanooga and St. Louis Railway.*

☆

The Central Pacific locomotive, Jupiter, *is enacted in the pageant by the locomotive* Genoa *(1871) of the Virginia & Truckee Railway—the* No. 119 *of the Union Pacific, by the picturesque* Pride of the Prairies, *formerly of the Burlington & Missouri River Railroad, now the property of the Chicago, Burlington and Quincy, and carefully preserved by that railroad as a relic of the time that it was in the making.*

☆

Singing through the forests,
Rattling over ridges;
Shooting under arches,
Rumbling over bridges;
Whizzing through the mountains,
Buzzing o'er the vale,—
Bless me, this is pleasant,
Riding on the rail.

—John Godfrey Saxe.

☆

In the early scene of the American railroad station in a small town of the 'seventies, there appears, with train, the locomotive William Mason *of the Baltimore and Ohio Railroad and loaned to* Railroads on Parade *by that railroad. The* William Mason *is regarded generally by railroaders as an outstanding example of engines of its type. For that reason it was renamed twelve years ago after the shrewd engine builder of Taunton, Massachusetts, who contributed so much to the advancement of the American locomotive.*

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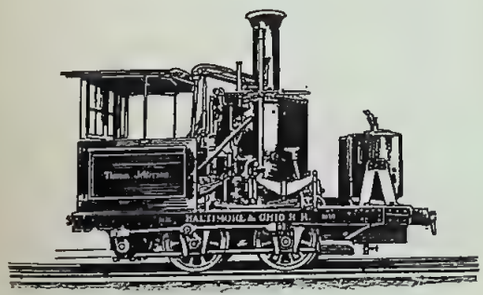
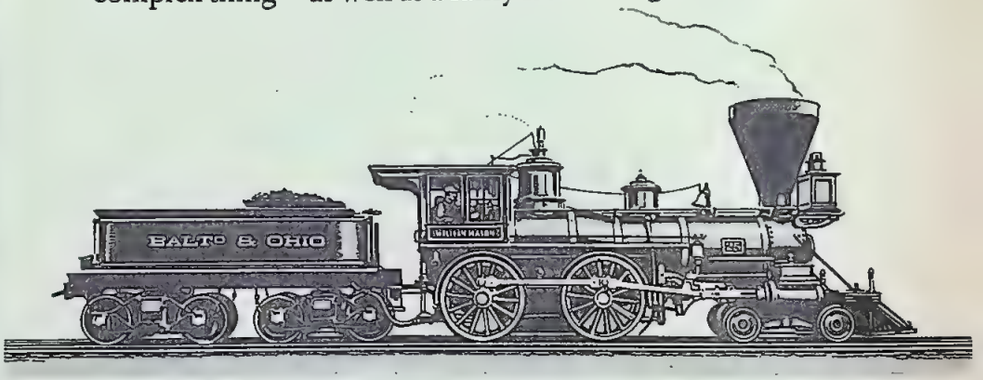


THOMAS JEFFERSON—1834

So one also sees the railroad passenger stations of yesterday and today. There is a scene laid some time in the early 'seventies, which shows how important a thing to the American town of that period was the arrival of the morning train from the "big city." What bustle! What excitement! What comings and goings!

And then there is the railroad station of today—in New York or any other large American city. The great open-air stage of RAILROADS ON PARADE becomes, for the nonce, an interior—the concourse of a huge passenger terminal—located in a large Eastern city. . . . More comings and goings. . . . Commuters and long-distance travelers and the sharp definition between the two. . . . A movie star makes her appearance. There are folk of all types and manners. . . . Modern rail travel is a fairly complex thing—as well as a fairly fascinating one.



WILLIAM MASON—1856

Nor does RAILROADS ON PARADE neglect modern freight transport. That greatest arm of the railroad which devotes itself to the haulage of man's goods is typified in a whole act of the play. Oranges, coming across the continent or up from the South, typify its tremendous service in the movement of perishables—a huge "property" locomotive, actually seventy-eight feet in length, shows speed in freight transport, as well as in passenger—its great driving wheels actually revolve at 360 revolutions per minute. This scene depicts graphically the energy, the resource, and the loyalty of the men who move the trains of all America.

BILL of the PLAY

— Prologue —

BEFORE THE COMING OF THE RAILROADS

ACT I

New York—Gateway of a New Empire

At the Battery in the City of New York upon the occasion of the formal opening of the new Erie Canal—in the autumn of 1825. It is a time of great rejoicing.

The handsome carriage, once the property of President Martin Van Buren, is loaned by Samuel J. Shaw of Brookline, Massachusetts. The post coach furnished through the courtesy of Lewis N. Wiggins, Northampton, Massachusetts.

DEWITT CLINTON - - - - - - - - - - - - Leslie Austin

ACT II

Scene 1. The Stourbridge Lion

Honesdale, Pennsylvania, at the inner terminus of the Delaware and Hudson Canal in August, 1829. The steam locomotive makes its first appearance upon American soil. This also is an occasion of rejoicing.

The replica of the Stourbridge Lion *furnished through the courtesy of the Delaware and Hudson Railroad Corporation.*

PHILLIP HONE - - - - - - - - - - - - Robert Harrison
HORATIO ALLEN - - - - - - - - - - - - Michael Owen
CANAL BOAT CAPTAIN - - - - - - - - - - Leslie Austin
CAPTAIN'S FRIEND - - - - - - - - - - - E. J. Blunkall

Scene 2. The Iron Horses

Across the fore-stage comes the slow parade of the pioneer engines of the American railroad. The *Best Friend of Charleston* (1830), of the South Carolina Railroad, is followed closely by the *DeWitt Clinton* (1831), of the Mohawk and Hudson Railroad.

The replica of the Best Friend *is furnished through the courtesy of the Southern Railway; the* DeWitt Clinton *is the property of the New York Central System and is loaned through the courtesy of the Edison Institute, Dearborn, Michigan.*

Scene 3. The Tom Thumb

At the inner harbor of Baltimore City in the spring of 1830. Alderman Peter Cooper, of New York, has devised a curious gadget for the new railroad through to the Ohio. An interested spectator is Charles Carroll, of Carrollton.

The replicas of the horse-drawn car, of the Tom Thumb *(1829-30), of the* Galloway *(originally the* Lafayette *[1836] and renamed after the road's first engineer), and the* Atlantic *(not a replica, the original engine as builded and placed in service in 1832), through the courtesy of the Baltimore and Ohio Railroad Company.*

CHARLES CARROLL - - - - - - - - - - - Frank Williams
PRES. THOMAS - - - - - - - - - - - Arthur William Row
PETER COOPER - - - - - - - - - - - - John Morley

The costumes illustrated on this and the following pages were designed by Harry Horner for RAILROADS ON PARADE *and are authentic reproductions of the wearing apparel in vogue during early railroad days.*

ACT V

Scene 1. In the Little Red Caboose

At the rear of a manifest freight.

Caboose loaned through the courtesy of the Pennsylvania Railroad. Refrigerator car loaned through the courtesy of the New York Central System.

BRAKEMAN - - - - - - - - - - - - - - - Leslie Austin
CONDUCTOR - - - - - - - - - - - - - - - E. J. Blunkall

Scene 2. The Railroad Under Test

A composite scene which typifies modern railroad operation and shows a signal tower and the headquarters office that controls it. Both are brought upon the upper stage, although supposedly many miles apart.

SUPERINTENDENT - - - - - - - - - - - - - Jack Gilchrist
DISPATCHER - - - - - - - - - - - - - - - Charles Keane
TOWERMAN - - - - - - - - - - - - - - - - John Morley

Epilogue

THE RAILROAD TRIUMPHANT

In the Epilogue the rôles of the early engines are filled by the passenger engine *J. W. Bowker* (1875) of the Virginia and Truckee Railroad and loaned by the Pacific Coast Chapter of The Railway and Locomotive Historical Society, and the freight engine *Ross Winans* (1869), furnished by the Baltimore and Ohio Railroad. The *Bowker* hauls an early passenger car (1838) of the Cumberland Valley Railroad, loaned through the courtesy of the Pennsylvania Railroad. The modern locomotives through the courtesy of the Pennsylvania Railroad and the New York Central System.

THE WEDDING OF THE RAILS—The Pacific Railroad Is Finished as the Last Spike Is Driven at Promontory Point, Utah, 1869

Personalities

EDWARD HUNGERFORD, author, producer, and director of RAILROADS ON PARADE, is known as the foremost rail fan of the country. His "fan" interests range from model collecting to full-size trains, old and new. Each year he travels more than 75,000 rail miles just for the fun of it. Twelve years ago he staged the *Fair of the Iron Horse* at Baltimore, in 1933 he produced *Wings of a Century* at the Chicago World's Fair, and later *Parade of the Years* at Cleveland's Great Lakes Exposition. He is the author of a number of popular books on railroad subjects, including *Daniel Willard Rides the Line*, *Men and Iron*, and *Pathway of Empire*.

KURT WEILL, composer of score for RAILROADS ON PARADE, is the well-known composer of the *Three Penny Opera*, *Johnny Johnson*, *The Eternal Road*, *Knickerbocker Holiday*, and a great number of musical scores for the theater and concert hall. He started working on his score for RAILROADS ON PARADE in the spring of 1938, and his intention was to write what he calls a "circus opera," a score full of light movement and popular melody and yet worked out as a complete musical form using all elements of theater music from opera to circus. The entire musical arrangement and orchestration is by Kurt Weill.

CHARLES ALAN, Pageant Director of RAILROADS ON PARADE, a native New Yorker, started his career in the theater at the age of thirteen. Studied at Yale School of Drama. His experience on Broadway has been extensive. He has been stage manager for Arthur Hopkins, Jed Harris and Arch Selwyn and was production supervisor for Max Reinhardt's *The Eternal Road*. He has also been associated with Warner Bros. and M. G. M. Studios here in New York. He worked on the direction of Hungerford spectacles at Rochester, Syracuse and Cleveland.

HARRY HORNER, a native of Vienna, and graduate of the University there, worked as actor and designer with Max Reinhardt in The Salzburg Festivals and theaters in Vienna. Since coming to America in 1935, he has designed *The Eternal Road*, *All the Living*, *Escape This Night*, *Herod and Mariamne*, *Family Portrait*, and *Orfeo and Euridice*. For RAILROADS ON PARADE he designed both the scenery and some 800 costumes.

GILBERT H. KNEISS, Technical Director of RAILROADS ON PARADE, was lately Assistant Director of *Cavalcade of the Golden West*, Golden Gate International Exposition. Author and producer of several successful one-act plays, including *Between Trains*, the first use of specially recorded sound effects with stage productions. Producer of radio transcription serials. Pacific Coast Representative and Chairman, Pacific Coast Chapter, of The Railway and Locomotive Historical Society. Author of many historical railroad sketches. Restoration of railroad equipment for Hollywood motion picture studios.

PERRIN G. SOMERS, Stage Director of RAILROADS ON PARADE. Formerly director of Rochester Civic Opera Company. Stage director of Edward Hungerford's pageants *Pathways of Progress* at Rochester, *Parade of the Years* at the Cleveland Exposition, and the Syracuse *Jubilee*. Recently returned from Los Angeles and Hollywood where he won recognition for his work with pageants and festivals in the West.

ISAAC VAN GROVE ranks high among American musicians. He has conducted grand opera in Chicago, in Cincinnati and elsewhere, and has been associated with Max Reinhardt productions. He is known to New Yorkers for his excellent work in the recent Franz Werfel - Kurt Weill production, *The Eternal Road*.

ARTHUR MAYBERRY, Stage Manager for RAILROADS ON PARADE, has specialized in outdoor pageantry. Other productions with which he has been connected in the same capacity are *Parade of the Years* at Cleveland, *Spanish Cavalcade*, *Wings of a Century* at the Chicago World's Fair, and other large Chicago shows.

ELLEN LOVE, Narrator of RAILROADS ON PARADE, was graduated from Vassar College and received much of her early training with the Jitney Players repertory company. She also studied at the Anderson-Milton School in New York. She has worked in both winter and summer stock companies and has done some radio work. Miss Love has appeared on Broadway in Kurt Weill's *Three Penny Opera;* Sean O'Casey's *Within the Gates*; *Tell Me Pretty Maiden*; *Farewell Summer*, and *The Fireman's Flame* at the American Music Hall.

WALTER FOLMER, Narrator and Director of Dialogue, son of the inventor of the Graflex Camera, graduated from Princeton, where he played leading rôles in the Triangle Club and, in his senior year, wrote the show. He has traveled widely and has produced light opera and drama in Paris, in New York, and in his home city of Rochester, N. Y., where he is associated with the Eastman Theater in his special productions.

BILL MATONS has directed dances in several other pageants and theater productions. He has danced special rôles in *Americana*, *As Thousands Cheer*, *Candide*, and in *Everywhere I Roam* and created the leading rôle and danced in *Adelente*. He is a choreographer of distinction.

HARRINGTON ADAMS, Business Manager of RAILROADS ON PARADE, has produced and directed musical comedies and pageants in thirty-six states, Canada, and Mexico. One of the founders of John B. Rogers Producing Co., and their New England Manager for five years, he was for two years President of Associated Producers of America. He managed the outdoor show department for Joe Bren productions in Chicago, and was Business Manager of *Wings of a Century*, Edward Hungerford's transportation show at A Century of Progress.

THE TRIUMPH OF THE RAILROAD—The Grand Finale of RAILROADS ON PARADE, 1939

· RAILROADS ·
AT THE NEW YORK WORLD'S FAIR 1939

· · · GENERAL ORGANIZATION · · ·

World's Fair Committee, Eastern Presidents' Conference

J. M. DAVIS, *Chairman*

C. W. GALLOWAY — HOWARD S. PALMER

G. LEBOUTILLIER — F. E. WILLIAMSON

L. G. COLEMAN, *Director*

· RAILROADS · ON · PARADE ·

· · · PAGEANT ORGANIZATION · · ·

EDWARD HUNGERFORD - - - *General Director*

HARRINGTON ADAMS - - - *Business Manager*

ELSIE M. BUTLER *Assistant to Business Manager*

C. GERTRUDE ROTH - - *Executive Secretary*

PERRIN G. SOMERS - - *General Stage Director*

GILBERT H. KNEISS - - - - *Technical Director*

RALPH H. CLINE - *Assistant Technical Director*
(in charge of Locomotives)

HOMER D. HOBSON - *Assistant Technical Director*
(in charge of Horses and Canvas)

WILLIAM GRUBLER - - - - *Chief Electrician*

ARTHUR MAYBERRY - - - - *Stage Manager*

WALTER FOLMER - - - - *Dialogue Director*

J. P. KILFEATHER - - *Technical Stage Manager*

STUART ALLEN - - - *Assistant Stage Manager*

JOE BASSETT - - - - *Assistant Stage Manager*

CHARLES CHRISTENSEN - *Assistant Stage Manager*

DAVID BERK - - - - *Chief Stage Technician*

ANDREW BACHMAN - - - *Chief Property Man*

ADA NELLIGAN - - - - *Wardrobe Mistress*

PAUL G. SMITH, JR. - - - - - - *Call Boy*

· · RAILROADS SPONSORING THIS PAGEANT · ·

Eastern Presidents' Conference

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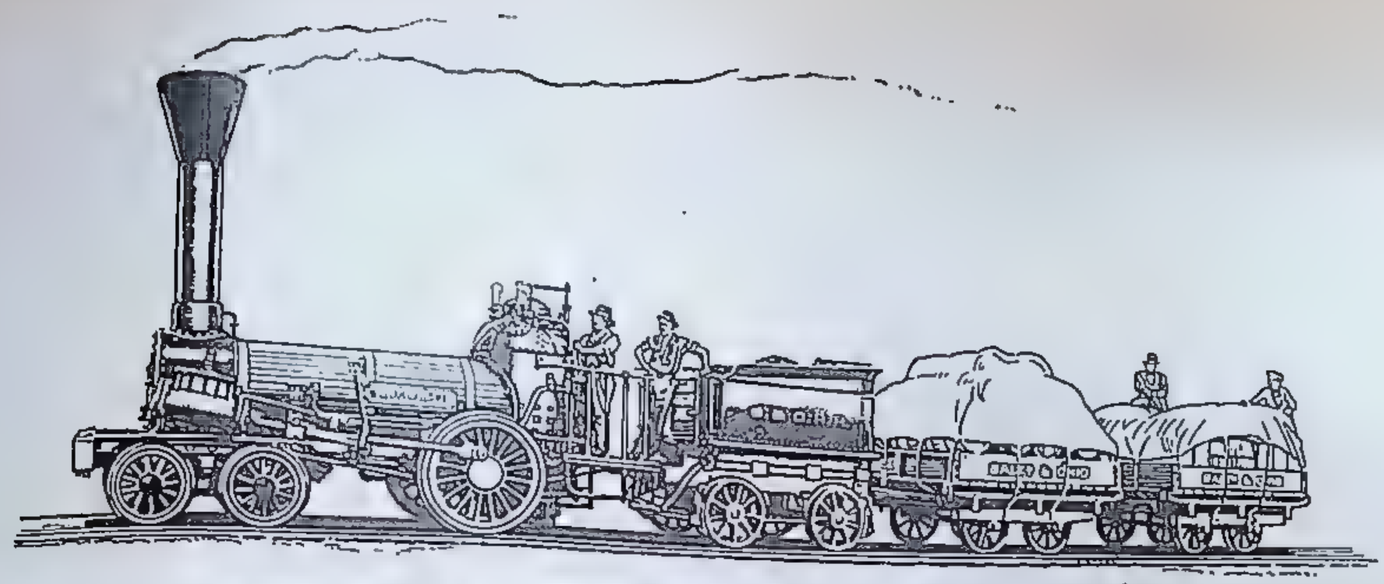
BANGOR & AROOSTOOK RAILROAD
BESSEMER & LAKE ERIE RAILWAY
BOSTON & MAINE RAILROAD
CENTRAL RAILROAD COMPANY OF NEW JERSEY
CENTRAL VERMONT RAILWAY
CHESAPEAKE & OHIO RAILWAY
DELAWARE & HUDSON RAILROAD
DELAWARE, LACKAWANNA & WESTERN RAILROAD
DETROIT, TOLEDO & IRONTON RAILROAD
ERIE RAILROAD
LEHIGH & HUDSON RIVER RAILWAY
LEHIGH & NEW ENGLAND RAILROAD
LEHIGH VALLEY RAILROAD
LONG ISLAND RAILROAD
MAINE CENTRAL RAILROAD
NEW YORK CENTRAL SYSTEM
NEW YORK, CHICAGO & ST. LOUIS RAILROAD
NEW YORK, NEW HAVEN & HARTFORD RAILROAD
NORFOLK & WESTERN RAILWAY
PENNSYLVANIA RAILROAD
PENNSYLVANIA-READING SEASHORE LINES
PERE MARQUETTE RAILWAY
READING COMPANY
RUTLAND RAILROAD
VIRGINIAN RAILWAY
WESTERN MARYLAND RAILWAY

August, '39



BILL OF THE PLAY

RAILROADS ON PARADE

A PAGEANT-DRAMA OF TRANSPORT

Words by EDWARD HUNGERFORD
Music by KURT WEILL
Staged by CHARLES ALAN

THE ENTIRE PRODUCTION CREATED BY EDWARD HUNGERFORD
SCENERY AND COSTUMES DESIGNED BY HARRY HORNER
Architects—EGGERS & HIGGINS
Builders—GEORGE A. FULLER COMPANY
Engineers—GIBBS & HILL
Consulting Designers—HOWARD KETCHAM AND A. SHELDON PENNOYER

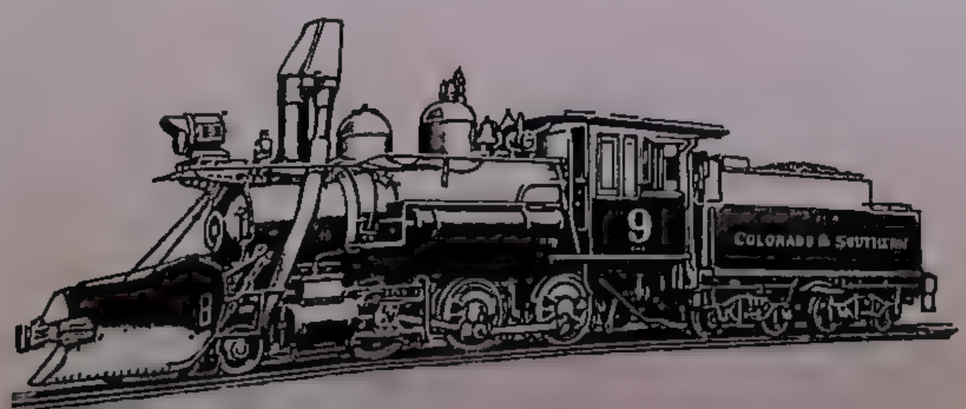
Scenery built by MESSMORE & DAMON and STUDIO ALLIANCE
Costumes by EAVES COSTUME COMPANY and HELENE PONS
Bags and Gloves by JAMES McCUTCHEON & COMPANY
Lighting by CENTURY LIGHTING COMPANY
Piano by MATHUSHEK PIANO MFG. CO.
Horses furnished by BYRON H. WALTER
Turntables by JOSEPH VASCONCELLOS
Sound System by CARL LANGEVIN
Luggage by BOYLE
The World's Finest Since 1851

Dances Staged by BILL MATONS

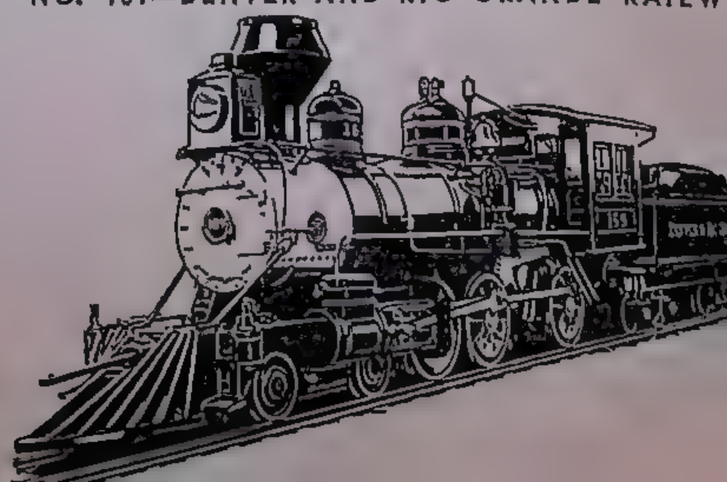
ISAAC VAN GROVE, *Conductor*

THE 952 OF THE LACKAWANNA RAILROAD

NARROW GAUGE NO. 9—COLORADO & SOUTHERN RAILROAD



NO. 169—DENVER AND RIO GRANDE RAILW



THE PLAYERS IN THE PIECE

THE NARRATORS

ELLEN LOVE

WALTER FOLMER

IN THE SOUND ROOM

JOSEPH EGGENTON
DON LOCHNER

ROBERT LYNN
LOUIS TANNO

THE SINGERS

ADELAIDE ABBOT
MARVEL BIDDLE
JEAN BRYAN
RAY DEDELS
WILLIAM MAREL

RICHARD NORMAN
EDWARD RANSOM
MARION ROSS
ROBERT ROUNSEVILLE

THOMAS SCOTT
MARION SELEE
CECILE SHERMAN
RUFUS SMITH

BERNICE TAYLOR
JOHN TYERS
WILLIAM WAHLERT
EARL WEATHERFORD

THE BALLET

VALERIE BETTIS
REBECCA BRODY
JENNIFER CHATFIELD
MARGUERITE DE ANGUERA
ELIZABETH GARRETT
AILES GILMOUR
PEGGY ANN HOLMES
MIRIAM JOSEPH

RHEBA KOREN
VICKI MOUSSAIEFF
LAVINIA NIEHAUS
DORIS OSTROFF
ETHEL SELWYN
KATHLEEN SLAGLE
ATTY VAN DEN BERG
JOAN WOODRUFF

RENALDO ALARCON
LEIF ARCO
ZACHARY BARATZ
NELSON BARCLIFT
ALEKS BERG
ROBERT BREEN
ALFRED BUSH
MILTON FEHER

JOHN GLENN
WARD HARRIS
MICHAEL KIDD
DALE LEFLER
MELVIN LEVINE
BILL MATONS
FRANK MAXWELL
PETER KITE SMITH

THE ENSEMBLE

AMELIA BAINES
MARIANNE BERTRAND
PAT CARBERRY
HENRIETTA CARTER
JOAN CHAPMAN
IRENE CONNOLLY
ALICE COURTNEY
LEOLA CROSBY
EVELYN DAVIS
DELIGHT DELLERT
HARRIETT DONNELLY
EKIE EARLE
ROSE FLYNN
GLORY FORTUNE
SYLVIA FRAMSON
VIRGINIA GIRVIN
EDNA GUY
FRIEDA HARCUM
LILLIAN HERLEIN
ANITA HOUSTON
VIRGINIA MANN HYMAN
CLARA JOEL
SONDRA JOHNSON
THERESA KLEE
DOLLY KLINE
MARION LEACH
HELENE LEBERTHON
ESTHER LEEMING
LINA MEEHAN

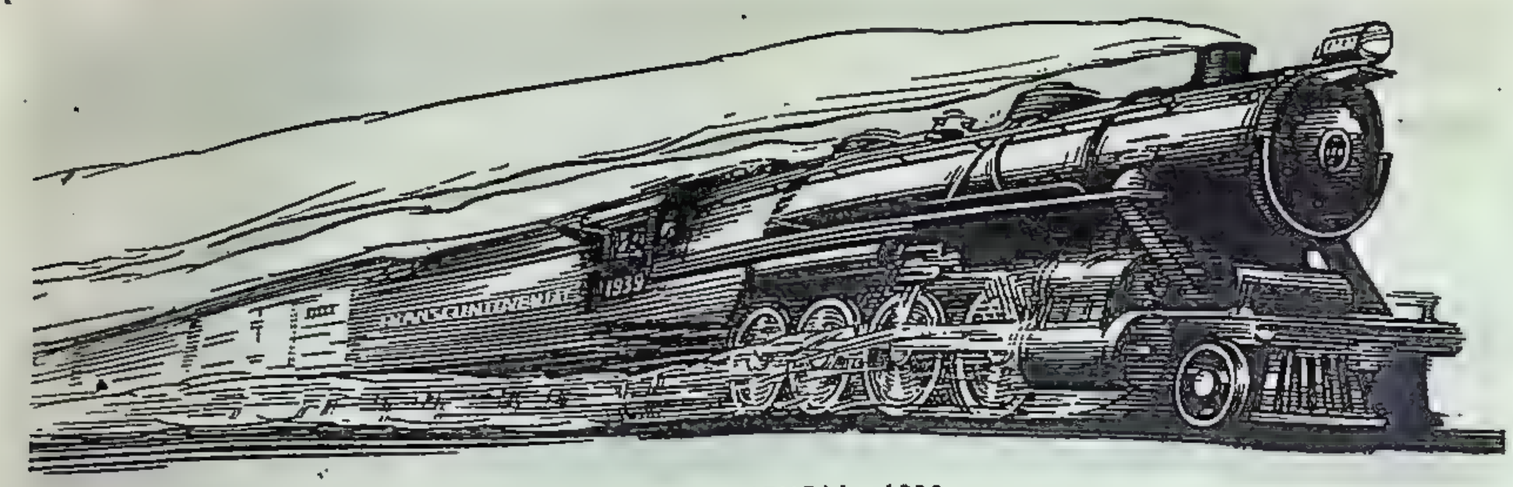
DOLLY MCINTYRE
LUCIA MONTEZ
GILDA OAKLEAF
LUCILLE ROGERS
DOROTHY RYAN
CELIA RYLAND
ALBERTA SATTERWHITE
MAXINE SEMON
BETTY SULLY
YMSKE TYSSEN
EDNA VANCE

KENT ADAMS
DOMINICK ALIA
WILLIAM ALLEN
NIGEL ALTMAN
LESLIE AUSTIN
AARON BISHOP
LOU BLUMENKRANTZ
E. J. BLUNKALL
EARL BRISGAL
ROBERT CARLYLE
THOMAS CLARK
C. M. DAVIS
DON DEFORE
GEORGE DILL
ROBERT DONLEY
H. R. DRAKE
WALT DRAPER
TED ERWIN

HORTON FOOTE
JACK GILCHRIST
RICHARD GRAHAM
EDDIE HALL
WILLIAM HARE
ROBERT HARRISON
FERDINAND HAST
ANTHONY HEATH
CLIFFORD HECKINGER
BART HENDERSON
CHARLES HENRY
ARTHUR HOLLAND
WESLEY HUDMAN
JOHN JAMES
WILLIAM JONES
EDWARD JORDAN
CHARLES KEANE
BARNES KELTY
LESLIE KING
FRED KISTER
AMOS LAING
WILLIAM LEICESTER
ROBT. LESTER
JOHN LUND
PETE MACK
SCOTT MACKINTOSH
BENEDICT MACQUARRIE
JOHN MCCORMACK
JAMES MALAIDY

MARVIN MARZOV
JOHN MORLEY
PAUL MORTON
RALPH MORROW
EDWARD F. NANNERY
STANLEY NORRIS
LAWRENCE O'BRIEN
DENIS O'CONNELL
F. M. O'CONNOR
MICHAEL OWEN
ROBERT OWENS
JOHN PATTERSON
ROBERT PEDERSEN
BEN PIERCE
FREDRIC PLETTE
ALEXIS POLIANOV
ANGI O. POULOS
FREDERIC W. RIDEOUT
ARTHUR WILLIAM ROW
JACK SMITH
A. RANDOLPH STEADMAN
RANDALL STEPLIGHT
GEORGE STERLING
HOUSLEY STEVENS
FRED SUTTON
LUTHER TRAYLOR
GOETZ VONEYCK
FRANK WILLIAMS
HARRY WILSON

If any items listed in the Bill of the Play are missing at the performance you attend, please appreciate that this is due to the highly complicated mechanism of "Railroads on Parade," owing to which it is necessary from time to time to make last-minute changes in production.

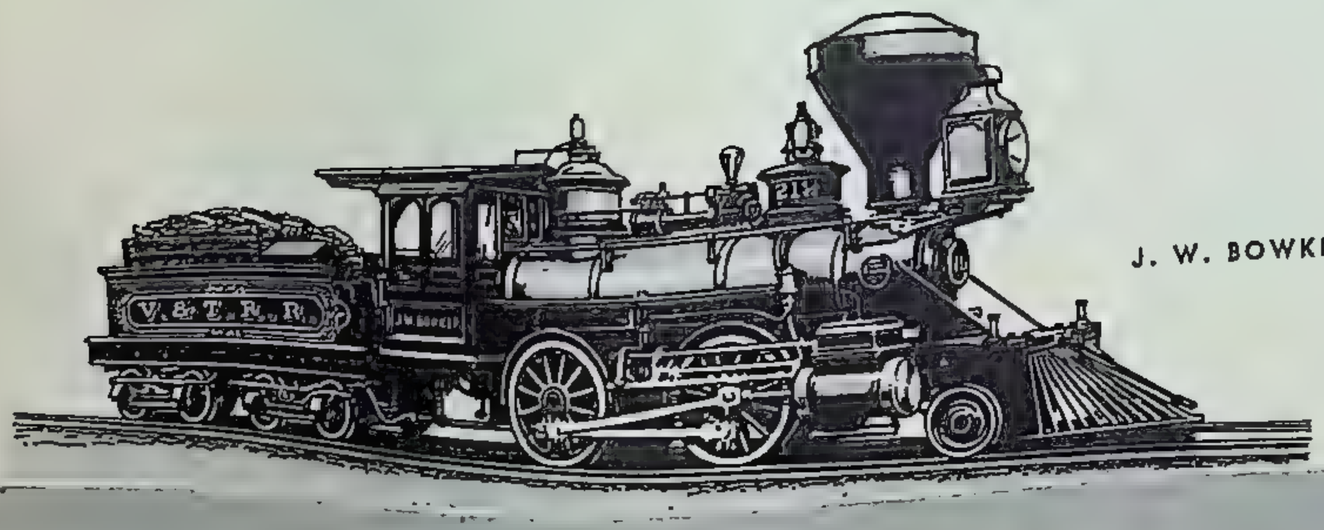


TRANSCONTINENTAL—1939

These are the men who in the finale of the piece speak for themselves of their places in the great national picture. The railroad is always, in the last analysis, a human thing rather than a purely mechanical one. It lives, dependently always, on the faith and the loyalty of the men who serve it. A living, breathing thing itself, it is formed of a million living, breathing men and women. They typify ever its strength, its adaptability, its resourcefulnesss. The railroad can be no better than they who serve it.

So, in brief form, RAILROADS ON PARADE aims to tell of what our national rail transport has achieved—is still achieving. It presents a picture of a glamourous past and points toward a future not less significant. Never more than today it stands upon a threshold of new achievement. A century-old institution of our America adapts itself to progress, to new ideas for its development, as rapidly as they offer themselves. The American railroad, if not in its infancy, still is in the full flush of health and strength; it looks forward, not backward. Its opportunities of service to the American people still are well-nigh unlimited.

☆ ☆ ☆

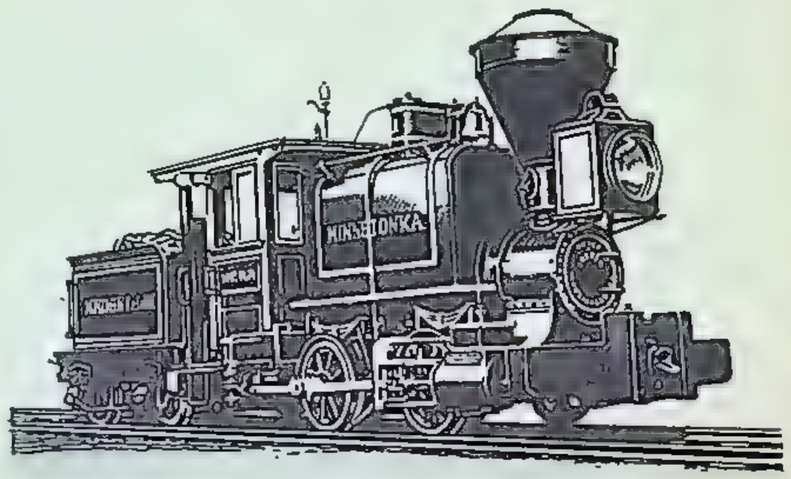


J. W. BOWKER—1875

☆

The Pullman man's a diplomat,
Well-trained in his profession,
Schooled in the art of courtesy
And—may I make digression—
Six thousand sleeping cars a night
In steady operation
Across this mighty nation
Is thorough organization.

Diplomats, before you start
Upon your mission far,
Be sure you get some training
Upon a Pullman car.



MINNETONKA—1869

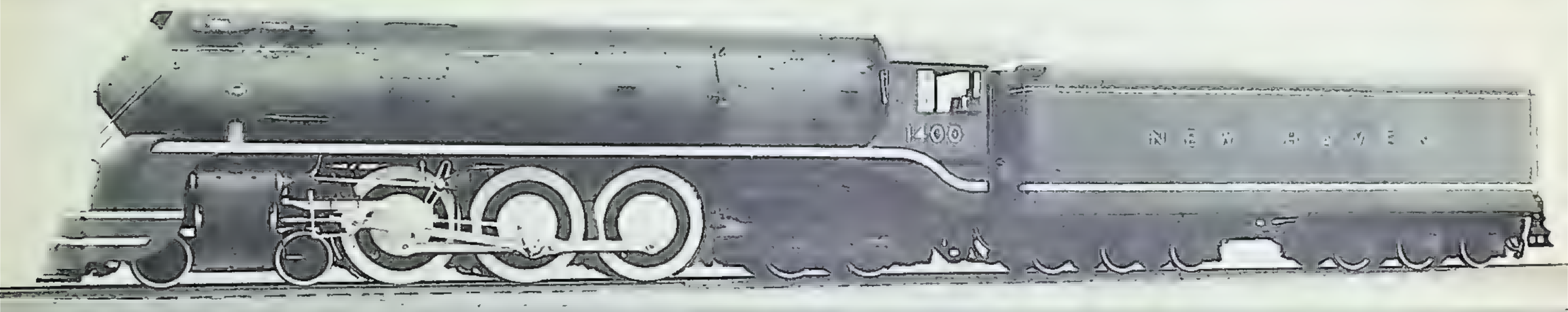
Times and fashions change,
So do our railroads.
The jaunty little Mason engine goes
To sweet, well-earned repose.
The locomotive greater grows
Greater and still greater
Stronger and more efficient,
While man labors, hard and long
To better his environment,
To smooth the iron path for folk
On pleasure or on business bent,
Safer, speedier all the while,
Track protected, mile by mile,
Safety signal, block, air-brake
Their place in transport surely take.

☆

The excerpts from the script, unless otherwise credited, of RAILROADS ON PARADE *here given are fully protected by copyright and are not to be used without credit.*

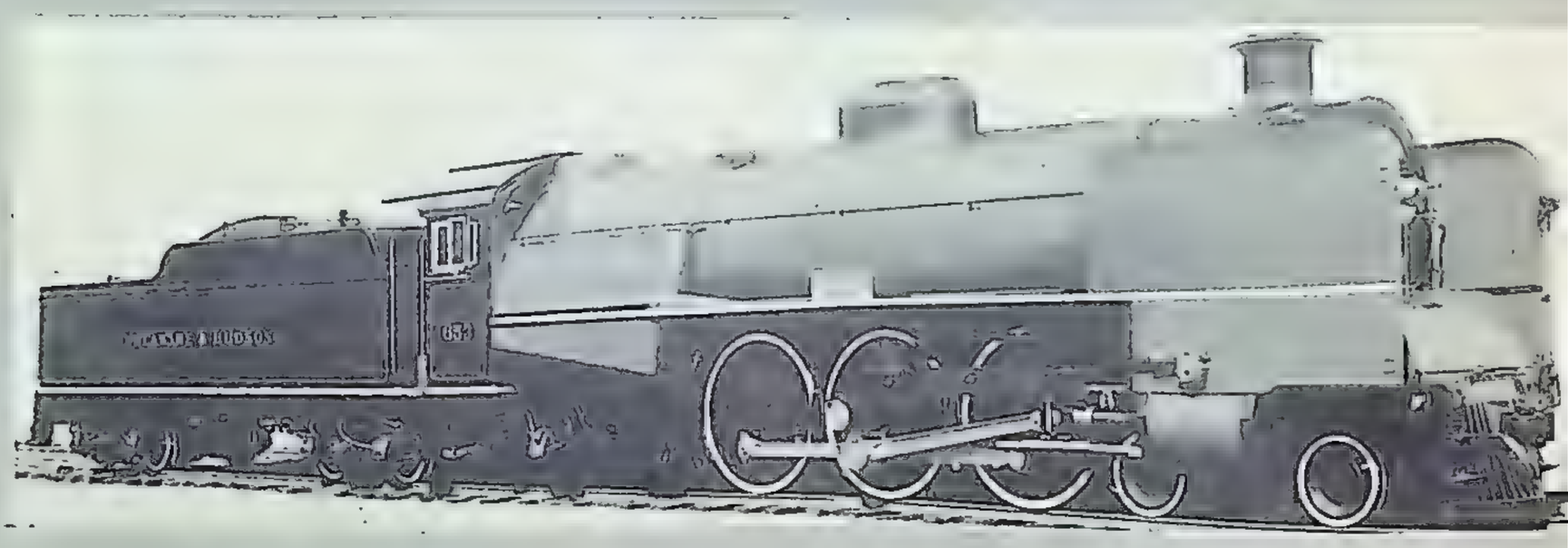
MODERN LOCOMOTIVES

A PENNSYLVANIA K-4-S LOCOMOTIVE, STYLED BY RAYMOND LOEWY



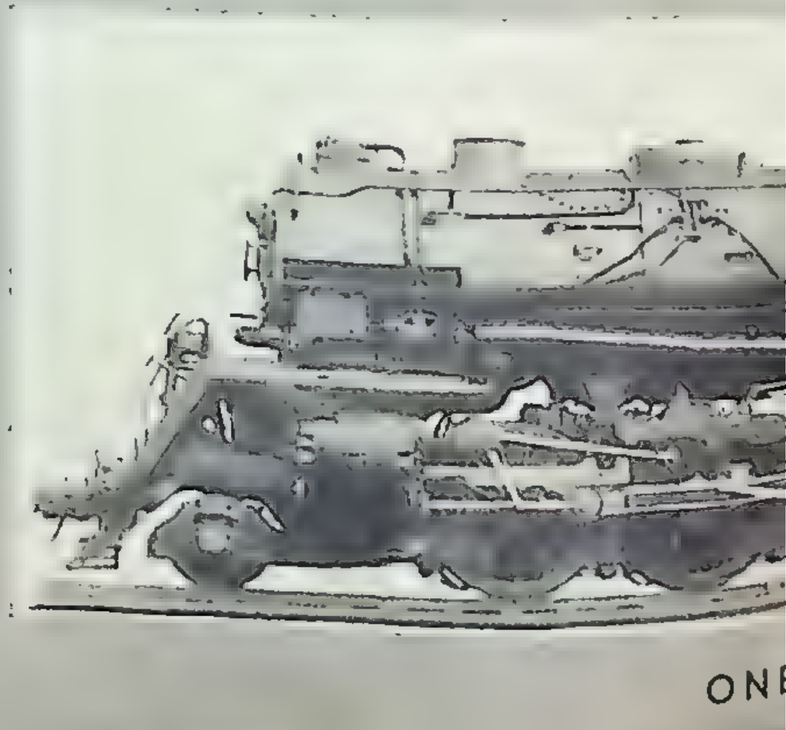
A NEW HAVEN 4-6-4 LOCOMOTIVE, DESIGNED FOR HIGH-SPEED FREIGHT AND PASSENGER SERVICE

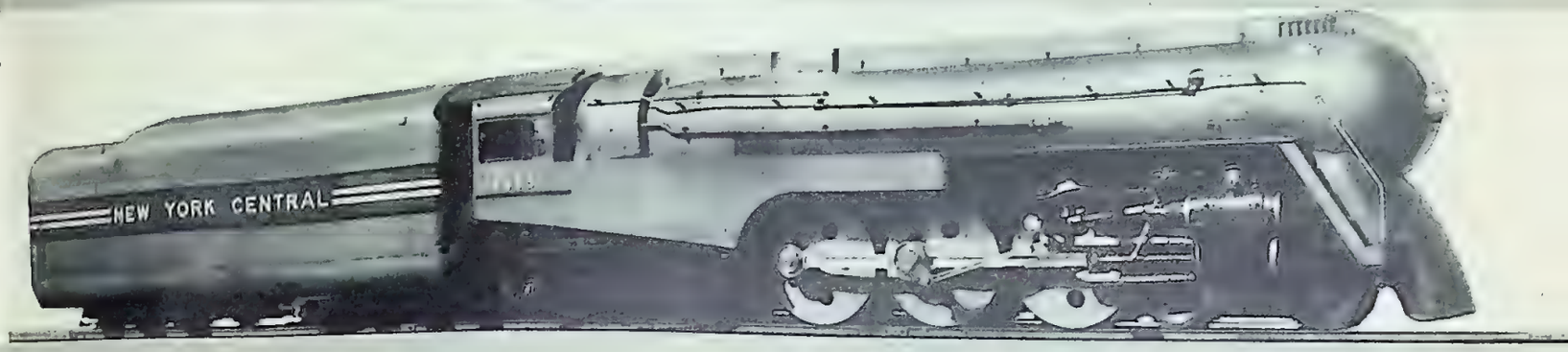
Modern locomotives as well as old have their real place in **RAILROADS ON PARADE.** The conclusion of the play sees ranged upon the forestage, week by week and month by month through the summer and fall of 1939, the very cream of the motive power of the American railroad. The outstanding roads of the East which have made this pageant possible contribute to it the star leaders of their great fleets to complete its picture.



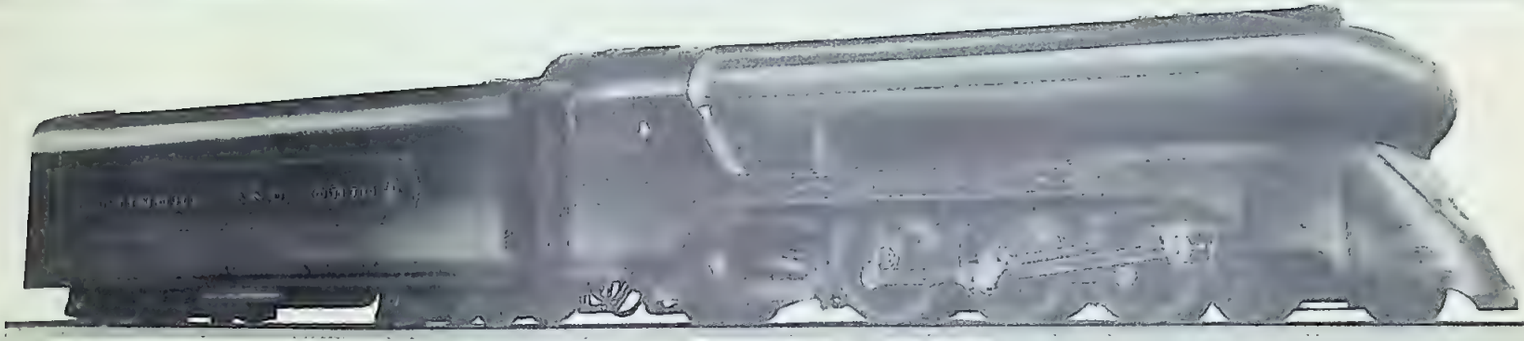
A HIGH-SPEED ENGINE OF THE DELAWARE AND HUDSON

The locomotive at the top of these pages is exhibited in the grounds of **RAILROADS AT THE NEW YORK WORLD'S FAIR,** just north of the main building. It is the largest steam passenger locomotive of its type in the world, 140 feet in length and weighing 526 tons. It was designed by Pennsylvania Railroad engineers and styled by Raymond Loewy.

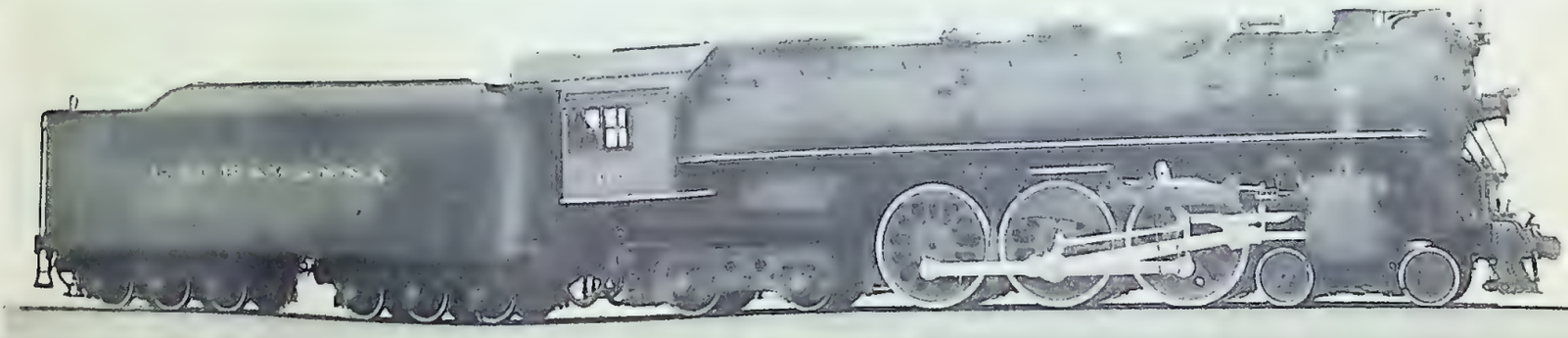




THE HUDSON TYPE OF THE NEW YORK CENTRAL, STYLED BY HENRY DREYFUSS



THE ROYAL BLUE TYPE OF THE BALTIMORE AND OHIO STYLED BY OTTO KUHLER

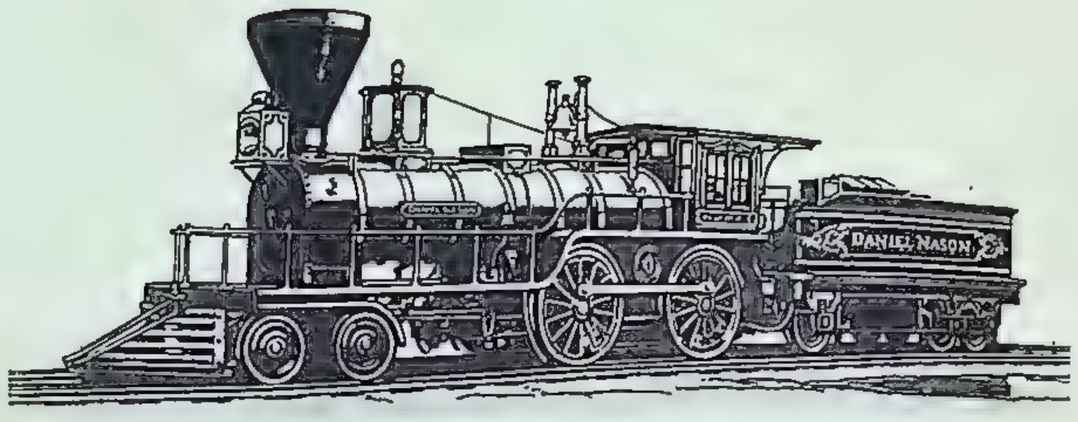


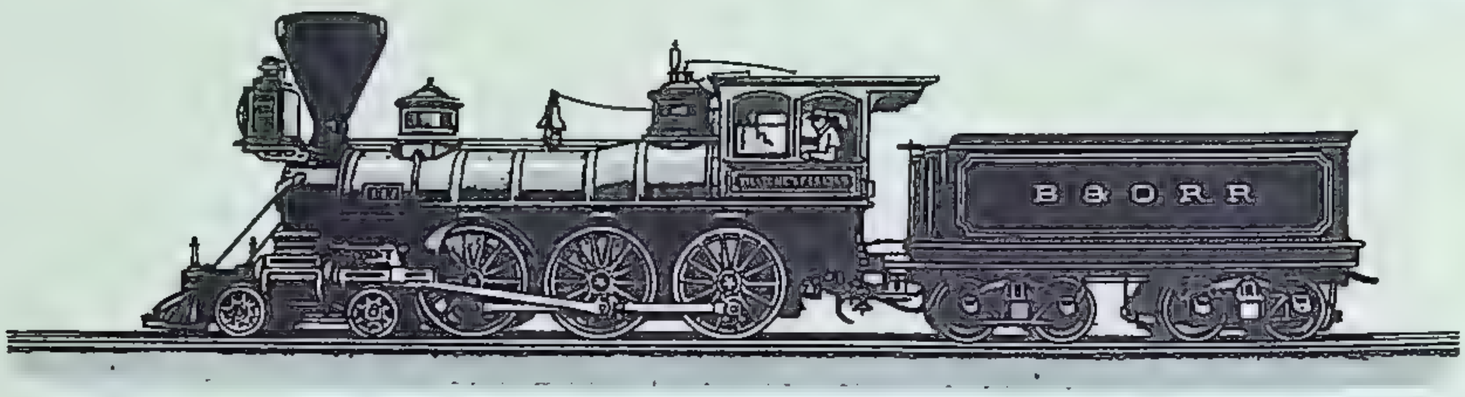
A HIGHLY MODERN FREIGHT AND PASSENGER PULLER OF THE LACKAWANNA

OF THE GIANT MALLETS OF THE NORFOLK AND WESTERN

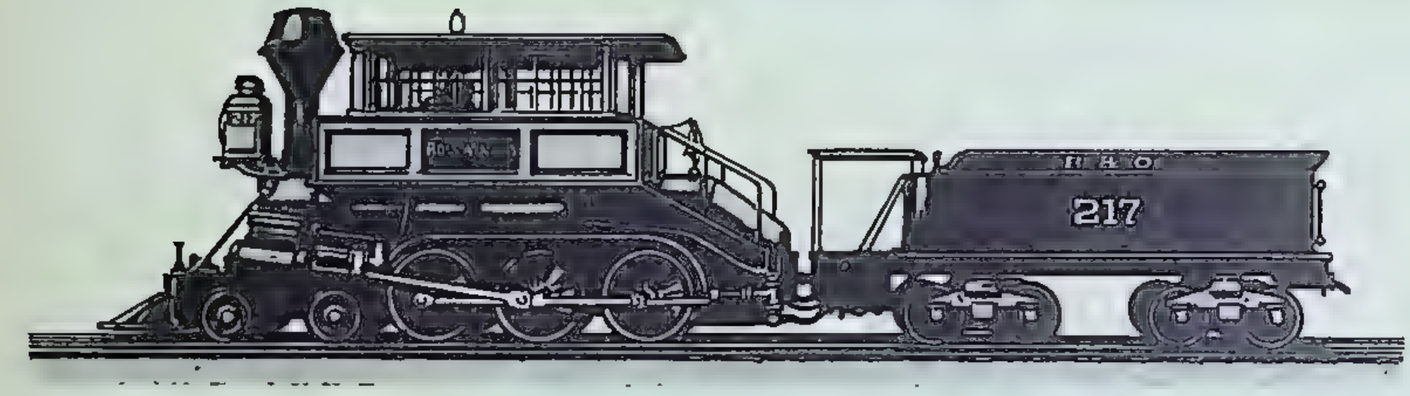
HISTORIC LOCOMOTIVES IN "THE YARD"

Outstanding in this group of ancient and noble locomotives which stand in The Yard *immediately adjoining the grounds at the Pageant is this curiously interesting old engine, which was builded in 1856 for The Boston & Providence Railroad—The* Daniel Nason, *named for a famous Maine sea captain.*

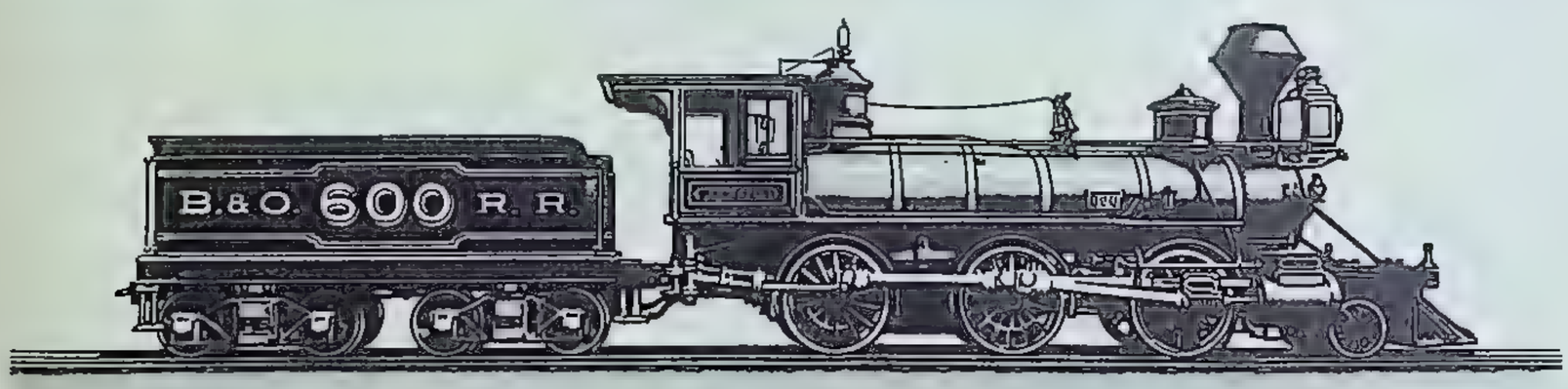




Thatcher Perkins was Master Mechanic of the Baltimore and Ohio Railroad when he builded in 1863 this coal-burning locomotive for the road's heavy mountain grades.

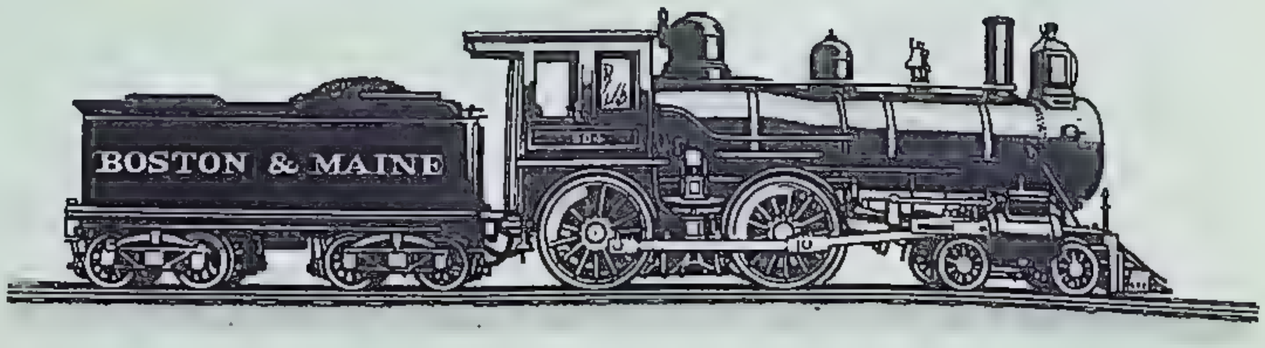


Ross Winans was an even earlier locomotive builder for the Baltimore and Ohio. This "camelback" (1873) was typical of his designing although builded long after his day.

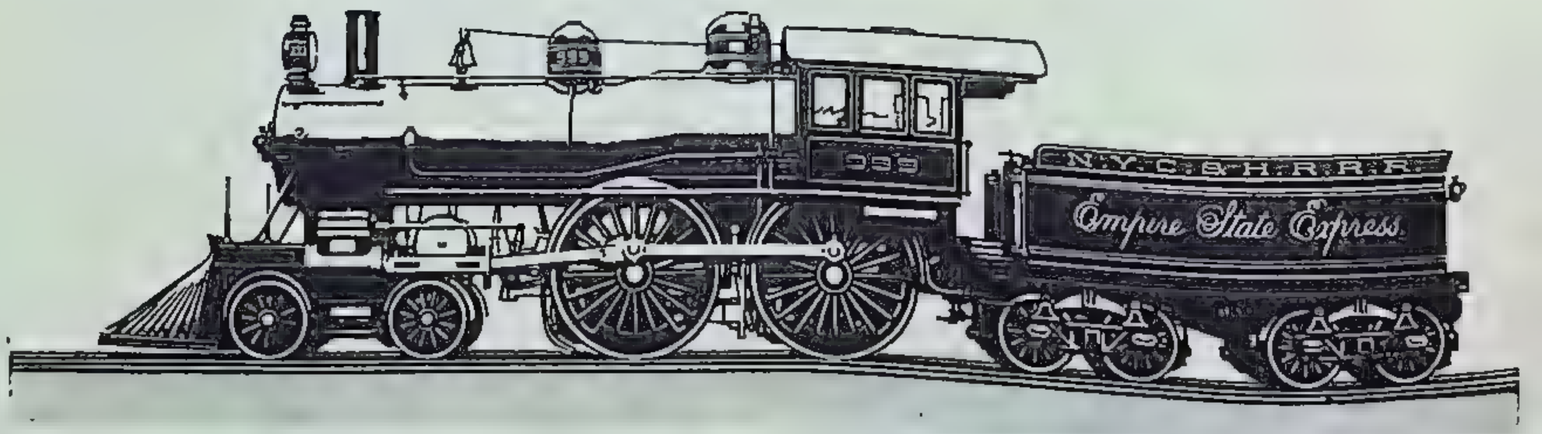


When this new engine proudly steamed up from Baltimore to the Philadelphia Centennial Exposition of 1876 it was at once acclaimed as the largest locomotive in the world. It weighs 153,000 pounds.

Typical American type locomotive is this engine builded by the Manchester, N. H., works in 1884.



Perhaps the grandest, certainly the most celebrated locomotive of the "gay nineties" was this "999" of the New York Central & Hudson River which was builded by James Buchanan at the Albany shops of that road and in 1893 ran at the unprecedented rate of 112½ miles an hour between Rochester and Buffalo.



RAILROADS at the NEW YORK WORLD'S FAIR 1939

☆ ☆ ☆

RAILROADS ON PARADE is but a portion of the Exhibit prepared by the Eastern Presidents' Conference, representing the principal roads east of Chicago and St. Louis, as their contribution to the greatest of world's fairs in the history of the land. Within the huge Railroad Building and its adjoining grounds, together covering some seventeen acres of space, there are many other features well worth the careful attention of any visitor to the Fair.

THE YARD

The Railroad of Yesterday

In an inner courtyard of the Railroad Building there has been assembled an aggregation of noble and historic early engines such as has not been brought together in many a year. Here stand such famous locomotives as the graceful *Daniel Nason*, which once ran between Boston and Providence . . . the *J. C. Davis* whose whistle was wont to awake the Maryland hills . . . the famous *General* which won its spurs in a most dramatic episode of the Civil War . . . narrow-gauge engines from Colorado . . . the 999 which once made a world record for speed across Western New York . . . still others. A motley and a fascinating company these. This remarkable outdoor exhibit of the Railroad of Yesterday is supplemented by an indoor collection of prints and models and appliances arrayed and sponsored by the Railway and Locomotive Historical Society. To this are added the very early *Thomas Jefferson* of the Winchester and Potomac Railway and the *Peppersauce*, the first locomotive builded for the cog-railroad up Mount Washington in the White Mountains, as well as early sleighs, coaches, and carriages.

THE GROUNDS

The Railroad of Today

In sharp contrast to these rail exhibits of yesterday are the great cars and locomotives of the railroad of today. Outstanding among these is the largest steam passenger locomotive of its type in the world, 140 feet in length and weighing 526 tons, which was builded by the Pennsylvania Railroad at its Altoona shops especially for this exhibit. Developing 6,500 horsepower at 100 miles per hour, it represents an advanced step in railroading amazing to the layman and to the railroader alike. It is a man-made concept ranking with the giants of nature.

More than one-third of the seventeen acres of *RAILROADS at the New York World's Fair 1939* is given over to 4,500 feet of exhibit track upon which are displayed the newest locomotives and trains from all corners of the world. England has sent her latest and most complete—the *Coronation Scot* of the London, Midland and Scottish Railway—seven coaches and a magnificent locomotive. . . . Italy proffers an all-electric train, capable of easily running 120 miles an hour. . . . During the progress of the Fair, two huge Canadian locomotives will be shown. . . . There will be highly modern American cars and locomotives of every type as well, and of an astounding variety, headed by the car-building exhibits of the Budd and the Pullman companies.

RAILROADS IN BUILDING

The Story of Railroad Construction

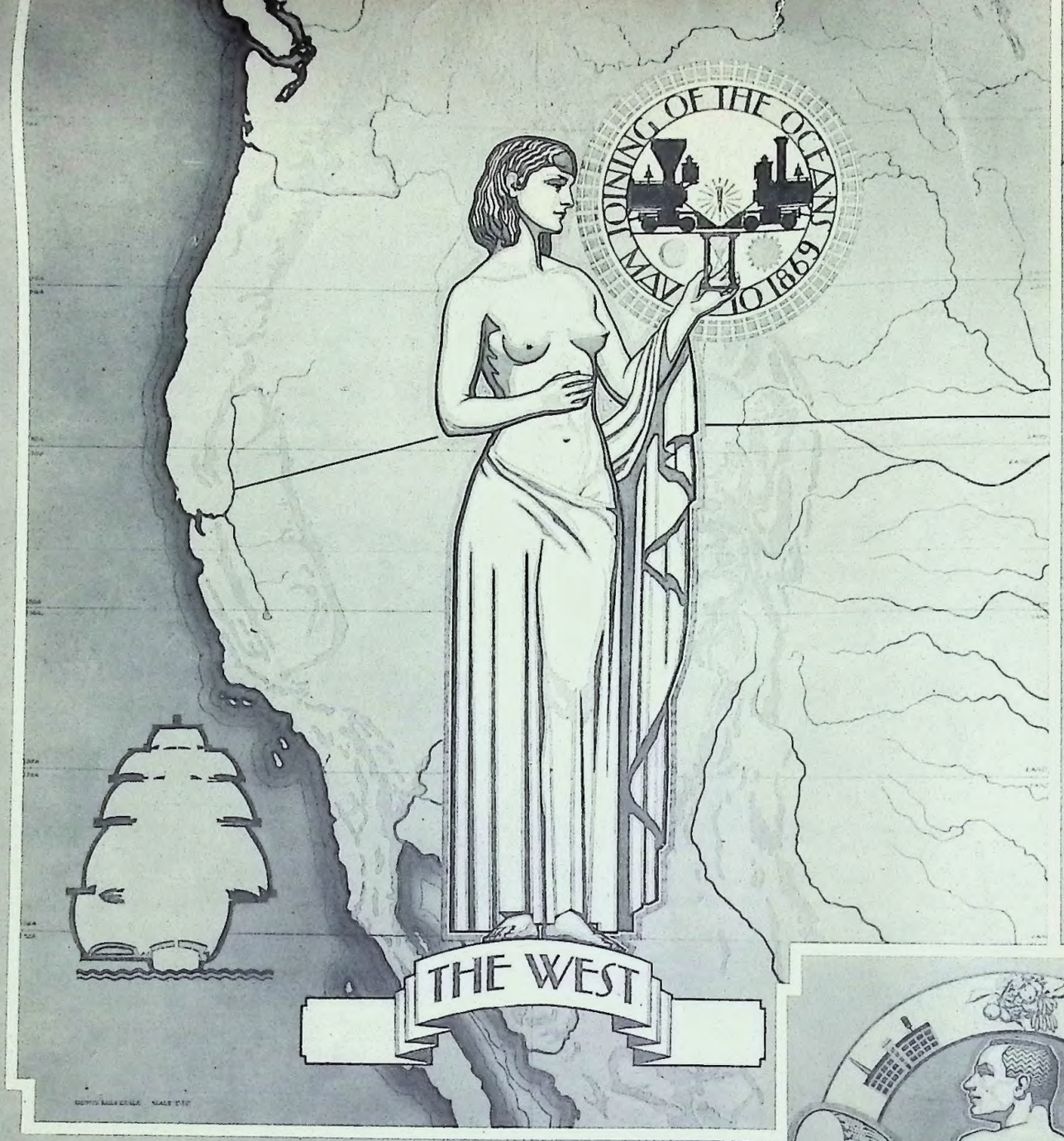
Under the huge dome of the Railroad Building—90 feet in height from floor to ceiling and 140 feet in diameter—the railway supply industry of the land has prepared a comprehensive array of diorama and motion models, a sort of miniature mountain, forming a graphic picture of the weaving of the railroad web of America. . . . It is surrounded by more dioramas and models, the creation of Raymond Loewy, which graphically show the place that the American railroad has taken in the everyday life of the United States today.

RAILROADS AT WORK

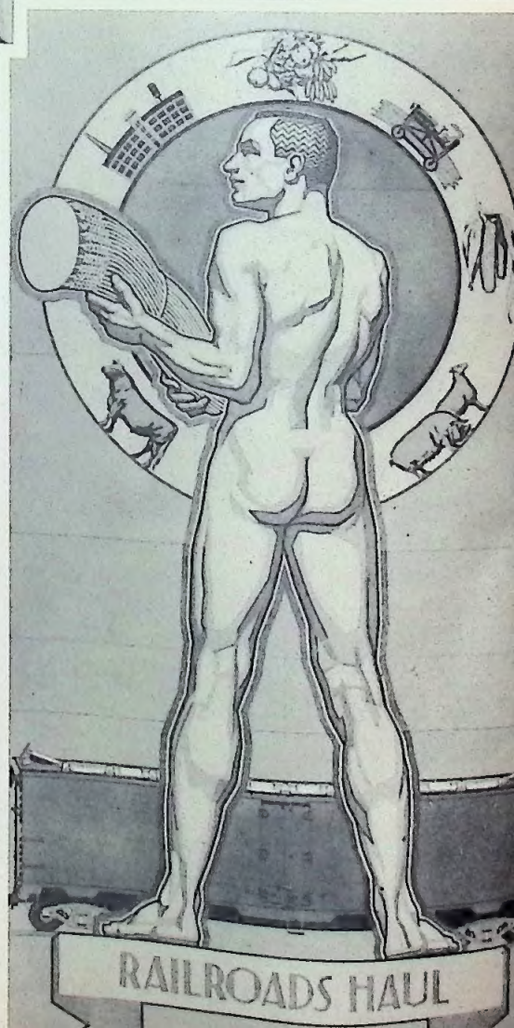
The Story of Railroad Operation

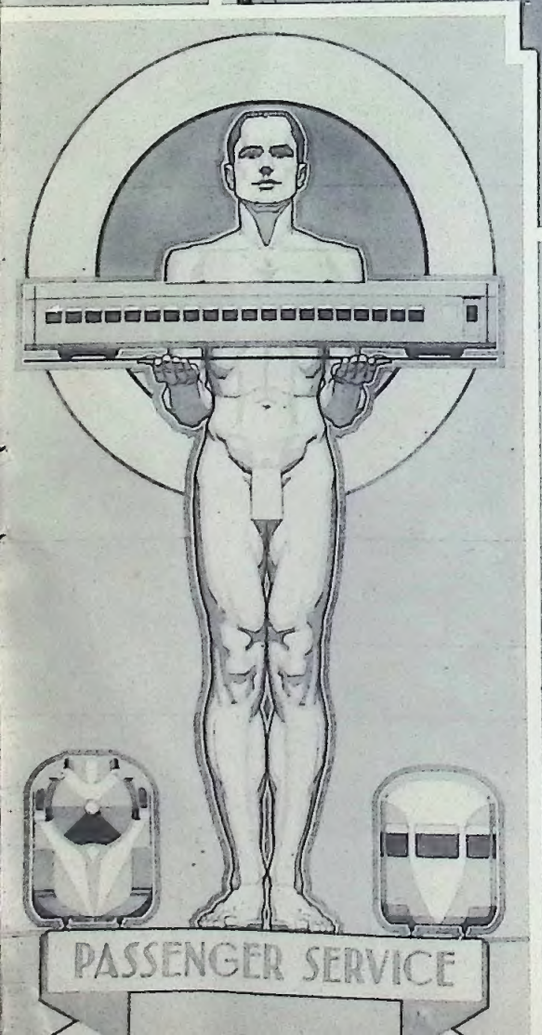
An outstanding feature of the entire exhibit is the scale model of typical railroad operation, 167 feet in length and 40 feet in depth, with its 3,800 feet of track, its 50 locomotives, and its 400 cars, which depicts the average day's work of the average road. It is situated in an auditorium seating one thousand persons, and upon it there is shown each hour a forty-minute representation of an entire day's operation of a modern railroad at a typical seaport city . . . terminal services, both freight and passenger . . . the arrival and departure of through trains and suburbans . . . the always fascinating picture of a classification yard . . . factories in operation and shipping their products . . . coal coming from the mine tipples to the docks for water shipment . . . a car ferry at its task. In all its detail the enthralling story of how, at every turn, the American railroad serves the American people.

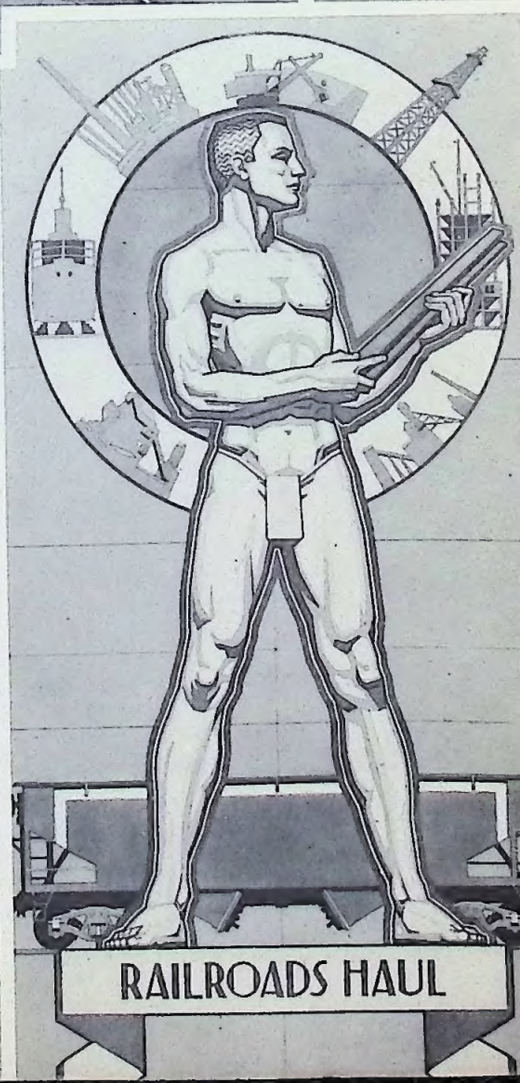
This huge model, in diorama form, with its thousand houses and its six thousand trees, and representing a terrain ten miles square, is the creation of Paul Penhune who designed it and who has supervised its construction and operation. It is the largest thing of its sort ever built.



HEREWITH REPRODUCED ARE THE GIANT MURALS ON THE OUTER WALLS OF THE RAILROAD BUILDING—THE HANDIWORK OF GRIFFITH BAILY COALE







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